

Installation

September 20th, 1974

In conversation with the State Department, Mr. Zinoman said he saw no difficulty in making arrangements for representatives of the Gallery to be present at the National Gallery at the time of unpacking and installation. The National Gallery would prefer to have these people come about the 3rd day after the arrival of the cases. This will give them time to adjust themselves to the Chinese curators, the situation, and various other circumstances. They suggest on or about the 26th of November.

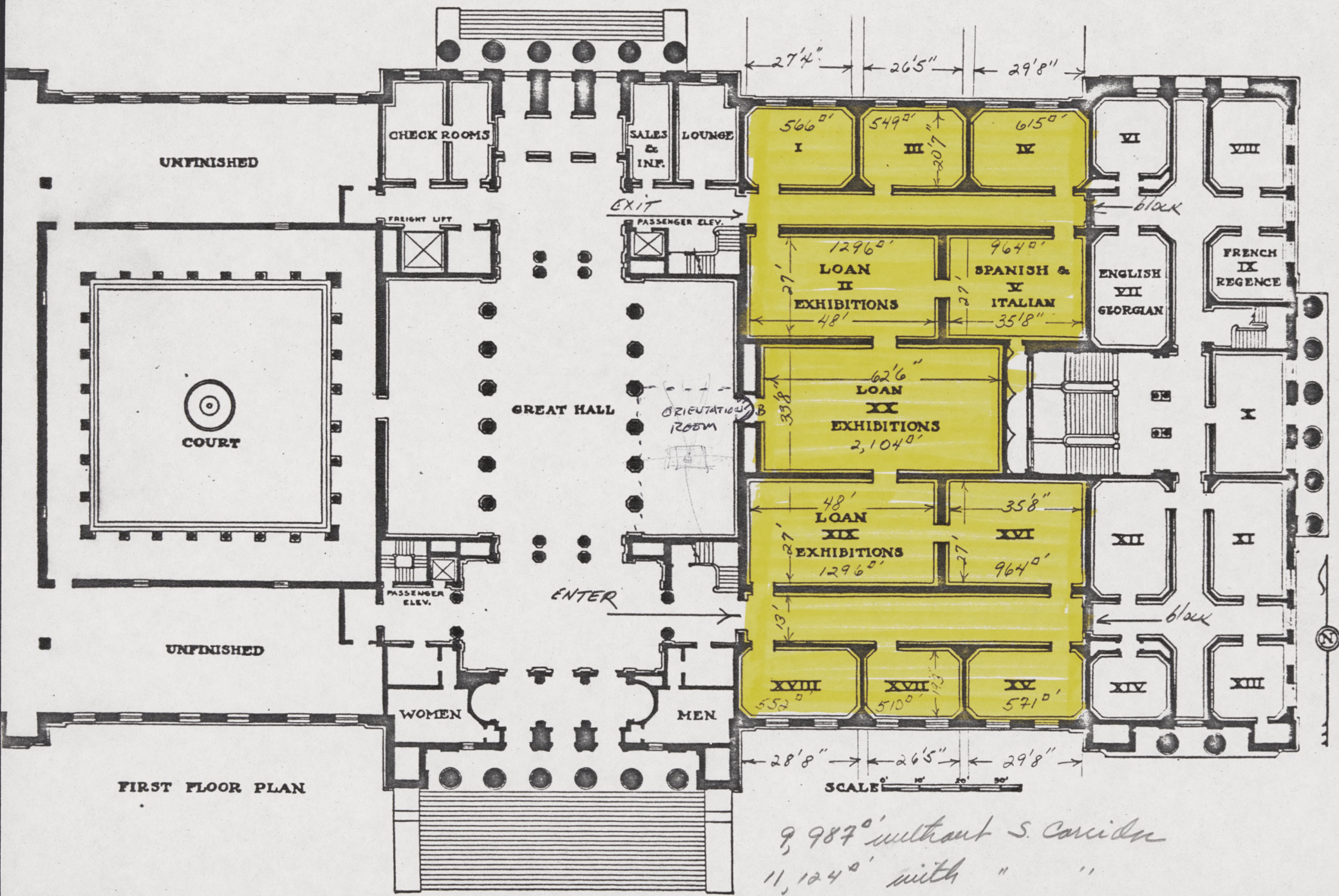
Get from Mr. Gaillard Ravenel full scale patterns of all the objects in the exhibition and blueprints of the Gallery designs. His assistant's name is Sexton.

On the outdoor signs the Chinese calligraphy apparently can be reproduced photographically for transfer to banners.

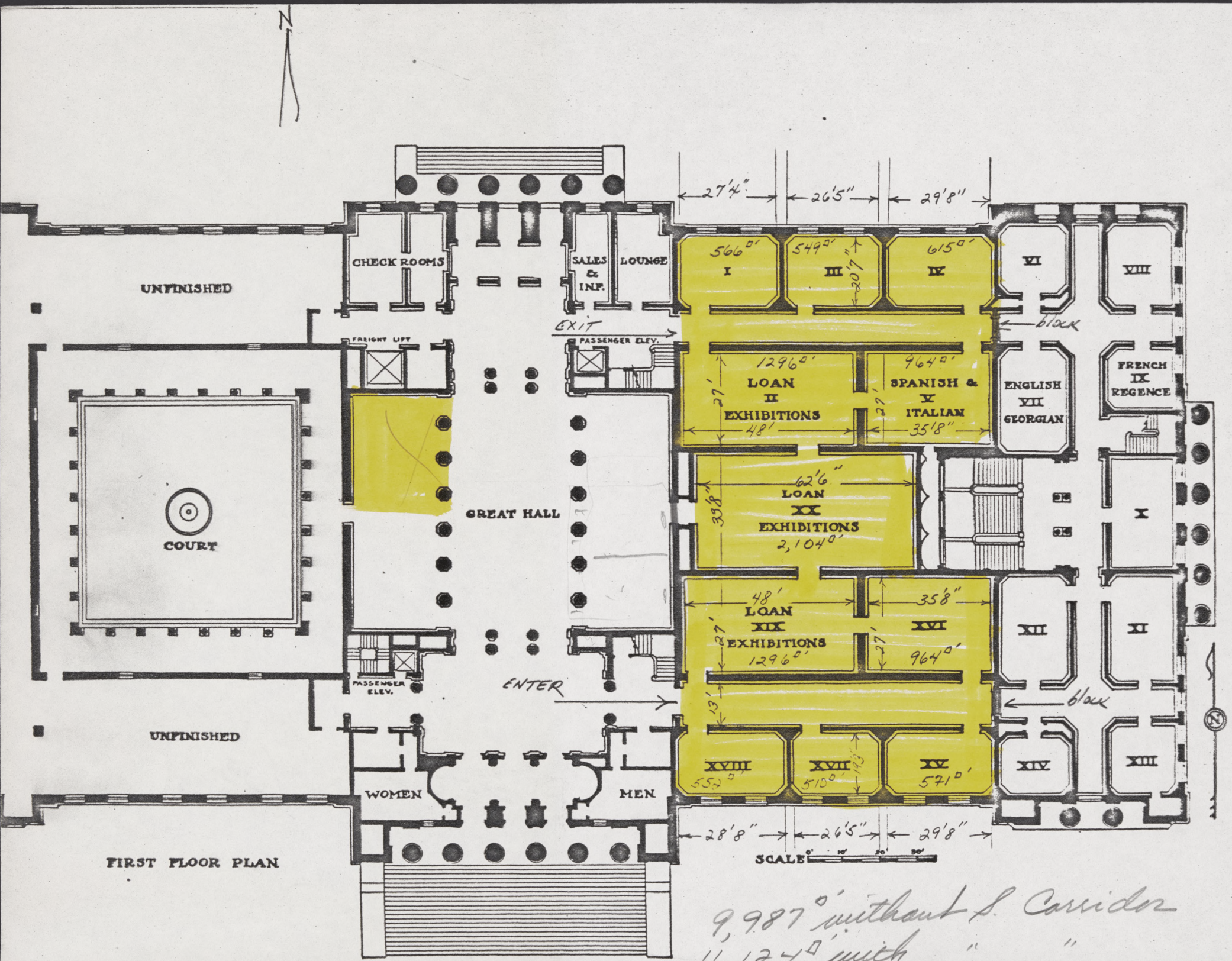
The National Gallery intends to purchase from Toronto two cases, the one for the jade suit, constructed at a cost of \$9,000, and that for the procession of horses, constructed at a cost of \$2,500. Toronto states they have spent \$20,000 on the graphics accompanying the exhibition.

All arrangements for the use of photograph murals, maps, descriptive tapes, graphics of all kinds, together with pedestals and armatures used at the National Gallery and which can be used in Kansas City, are to be made with Mr. Joseph G. English, Chief of Administration for the National Gallery. These will be either on a share cost, rental or possibly in some rare cases, gift basis.

No School Tour at least reorganized May 15th - June Next year



9,987' without S. corridor
11,124' with " "



9,987' without S. Corridor
 11,124' with " "

NELSON CASE No.	OBJECT No.	NATIONAL GALLERY CASE No.	CASE TYPE	MEASURED PLEXI (IN INCHES)			ROUGH WALL OPENING
				HEIGHT	WIDTH	DEPTH	
	KIRKWOOD HALL						
1	2	2	G-1	21-3/4	17-7/8	18	
2	1,3,4	1	A-1	72	16	14	
3	5-13		A-1	16	60	14	
4	24-28 30-32	5	F	30-3/4	72	31-7/8	
5	14-23	3	A-1	16	48	16	
6	29	4	D	26-3/4	63-3/4	45	
7	31-36	31, 32 5 6	B	24-3/4	52	21	
8	37	7	H	30-3/4	22-7/8	22-7/8	
9	38-47	9	A-1	16	84	12	
10	48-51	48-50 8 51 10	B	20-1/2	60	21	
11	55-57	11	D	20-3/4	54-3/4	38-3/4	
12	52,53,54	12	F	22-3/4	47-5/8	18	
13	58	13	H				
14	60-64	16	A-1	16	54	12	
15	65-69	17	A-1	16	30	16	
16	70 72-74	20	B	24-5/8	48	24	
17	79	18	H	26-3/4	21-7/8	21-7/8	
18	71 75-77	15	B	24-3/4	47-7/8	12	
19	81,82	23	E	24-1/2	36	15-5/8	
20	85,86	22					
21	83,84	21	E	24-1/2	36	15-5/8	
22	80	19	G-1	26-3/4	22	22-1/4	
23	78	14	G-1	26-1/2	22	22-1/4	
	GALLERY XX						
24	91	25	H	28-3/4	23-7/8	23-7/8	
25	89	24	H	28-3/4	23-7/8	23-7/8	
26	87	27	C	21-1/2	36	36	
27	92	28	H	28-3/4	23-7/8	23-7/8	
28	90	26	H	28-3/4	23-7/8	23-7/8	
29	88	29	C	21-1/2	42	42	

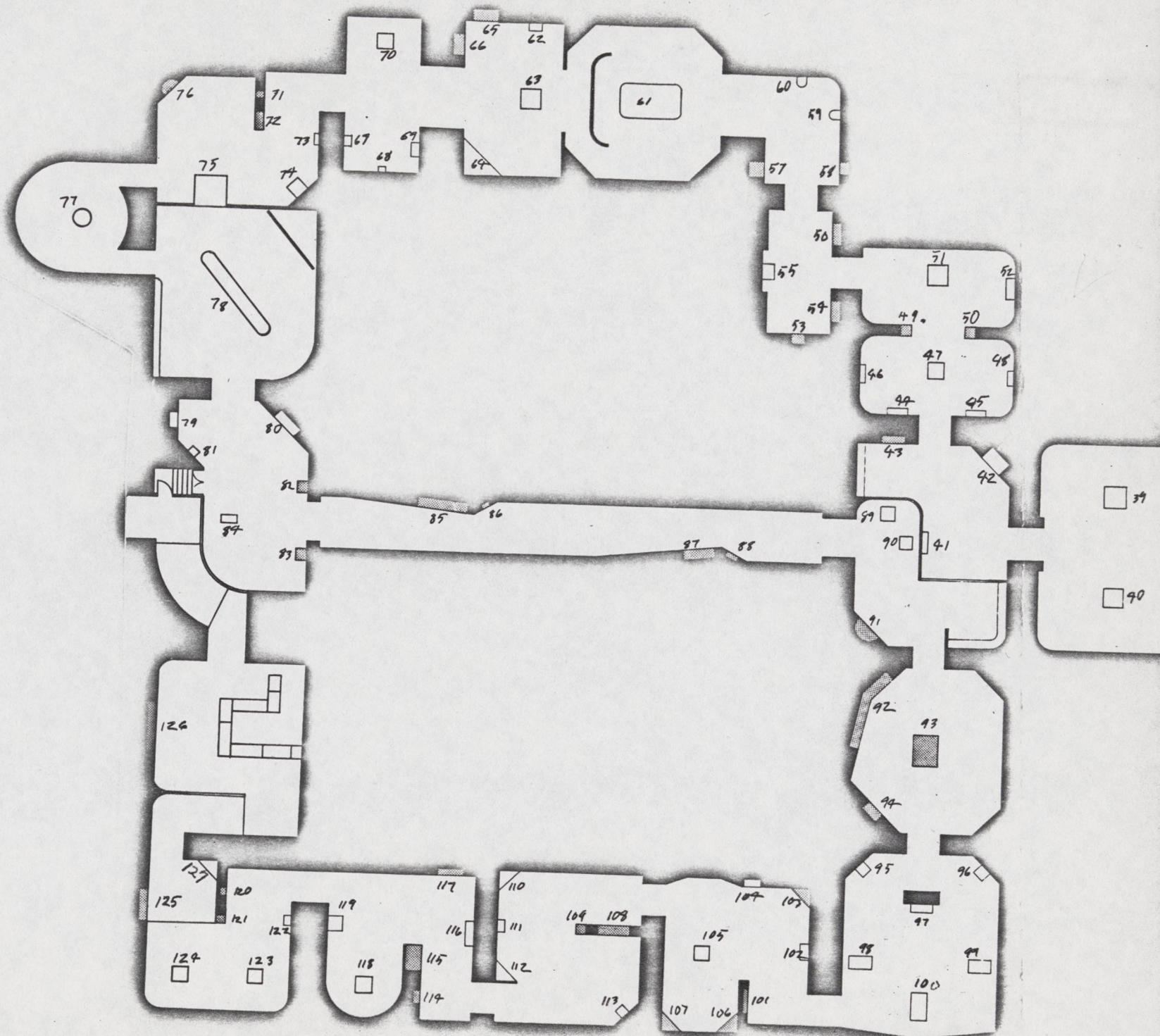
NELSON CASE No.	OBJECT No.	NATIONAL GALLERY CASE No.	CASE TYPE	MEASURED PLEXI (IN INCHES)			ROUGH WALL OPENING
				HEIGHT	WIDTH	DEPTH	
	GALLERY II						
30	94-96	30	A-3	27-1/2	52	18	
31	93	31	E	27-1/2	17-5/8	20-5/8	
32	97	33	H	27-3/4	27-7/8	27-7/8	
33	98	34	H	30-3/4	19-7/8	19-7/8	
34	107-115	36	A-3	23-1/2	105-1/2	15-1/2	
35	104-106	37	G	22-1/2	17-7/8	39-7/8	
36	99-100	32	A-2	23-3/4	36	16	
37	101-103	35	G	25	40-1/4	18-1/4	
	HALL						
38	116	38	G	24-3/4	15-7/8	20	
	GALLERY I						
39	117	39	H	26-3/4	35-7/8	35-7/8	
40	118	40	H	39-3/4	31-7/8	31-7/8	
	HALL				47-3/4		
41	120-122	42	B	35-3/4	74 -3/4	25-3/4	
42	119	41	J	59	39	11-3/4	
	GALLERY III						
43	123-124	43	A-1	24	45	12	
44	127-129	45	G-1	24-7/8	33	12-1/8	
45	125-126	48	G-1	22-1/2	24	7-7/8	
46	128	50	E	19-1/4	17-7/8	18-5/8	
	HALL						
47	130-132	44	I	24-7/8	33	12-1/8	
48	133	49	E	19-5/8	17-7/8	18-1/2	
49	136	47	H				
50	134-135	46	G-1	22-1/2	30	7-7/8	
	GALLERY IV						
51	137-138	52	G-1	20-1/2	40	15-7/8	
52	139	51	H	43-3/4	32-7/8	32-7/8	
53	141	53	G	25-3/4	18	18	
54	143	58	A-3	26-1/4	25-1/2	20	
55	144-146	54	A-2	24-7/8	40-1/2	18	

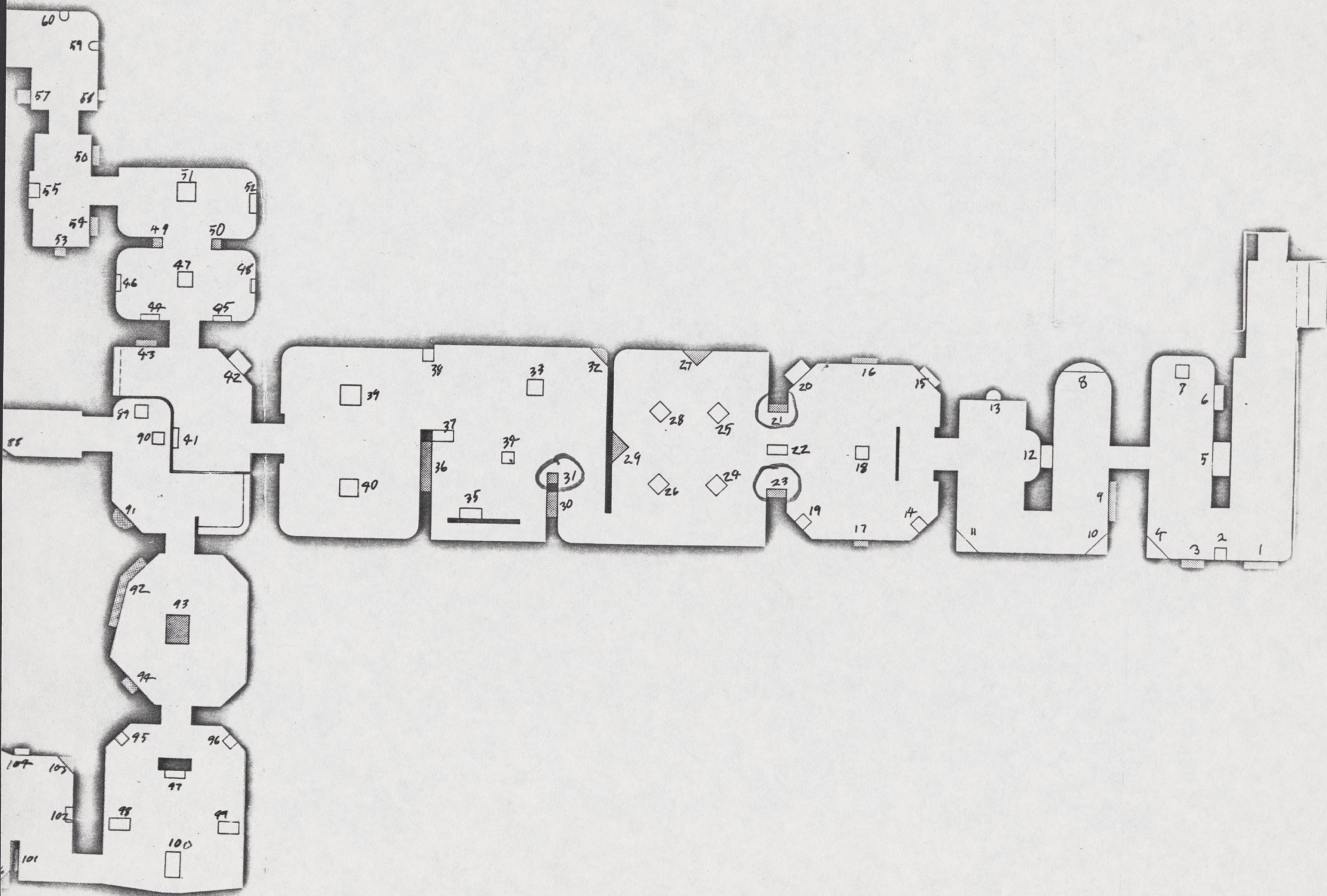
NELSON CASE No.	OBJECT No.	NATIONAL GALLERY CASE No.	CASE TYPE	MEASURED PLEXI (IN INCHES)			ROUGH WALL OPENING
				HEIGHT	WIDTH	DEPTH	
	GALLERY V						
56	142	55	I	32-3/4	24	20-1/4	
57	147-157	61		- - - JADE SUIT- - - - -			
	GALLERY II						
58	164-165	60	L				
59	140,158-163	56	A-2	24-7/8	40-1/2	16	
60	166,167	59		16"-DIAMETER			
61	168	57	A-2				
62	172	62	H	24-3/8	18	14	
63	169,177-198	65	A-2	31-7/8	33	18	
64	170-171 173-176	66	A-2	31-7/8	39-1/2	18	
	GALLERY XX						
65	199-200	64	D	36-3/4	93-1/2	66-1/4 ^{TRI} _{LEG} ANGLE	
66	205	67	G	18-7/8	14	12	
67	204	63	H	26-3/4	33-7/8	33-7/8	
68	203	68		18-7/8	8	6	
69	202	69	I	19	22	14	
70	209	71	A-3	13-3/4	19-3/4	11-7/8	
71	208	72	E	20-5/8	11-7/8	33-3/4	
72	201	70	H	30-3/4	23-7/8	23-7/8	
73	206	74	I	31-1/4	24	20	
74	210-211	73	I	36-7/8	16	4	
75	207	75	G	36-3/4	53-7/8	53-1/4	
	GALLERY XIX						
76	212-217	76		23-7/8	41-1/2		
77	218	77		- - - - FLYING HORSE - - - -			
78	219-234	78		- - - - - NONE - - - - -			
	GALLERY XVI						
79	240,242-243	79	B	26-1/2	29-5/8	16	
80	236-239	80	B	33-3/4	53-3/4	18	
81	246	84	H	36-3/4	26	12	
82	241	81	G-1	26-5/8	14	14	
83	244	83	E	37-L/2	17-7/8	18-1/4	
84	245	82	E	37-1/2	17-7/8	18-1/4	

CASE NO. CASE TYPE		DIMENSIONS		
		A	B	C
NG-7	H	41-1/4"	28"	28"
NG-18	H	41-1/4"	27"	27"
NG-24	H	41-1/4"	29"	29"
NG-25	H	41-1/4"	29"	29"
NG-26	H	41-1/4"	29"	29"
NG-28	H	41-1/4"	29"	29"
NG-33	H	41-1/4"	33"	33"
NG-34	H	41-1/4"	25"	25"
NG-39	H	41-1/4"	40"	40"
NG-40	H	41-1/4"	36"	36"
NG-47	H	41-1/4"	29"	29"
NG-51	H		38"	38"
NG-63	H	41-1/4"	39"	39"
NG-70	H	41-1/4"	29"	29"
NG-89	H	41-1/4"	21"	21"
NG-90	H	41-1/4"	21"	21"
NG-98	H	41-1/4"	23"	41"
NG-99	H	41-1/4"	23"	41"
NG-100	H	41-1/4"	53"	29"
NG-105	H	41-1/4"	27"	27"
NG-118	H	41-1/4"	29"	29"
NG-123	H	41-1/4"	29"	29"
NG-124	H	41-1/4"	29"	29"
84	H	41 1/4	17	31
NEL 13	H	41 1/4	33	33
			1	
			3	
			2	
			7	
			1	

CASE NO.	CASE TYPE	DIMENSIONS		
		A	B	C
NG-7 ✓	37 ✓ H	41-1/4"	28"	28"
NG-18 ✓	79 ✓ H	41-1/4"	27"	27"
NG-24 ✓	89 ✓ H	41-1/4"	29"	29"
NG-25 ✓	91 ✓ H	41-1/4"	29"	29"
NG-26 ✓	90 ✓ H	41-1/4"	29"	29"
NG-28 ✓	92 ✓ H	41-1/4"	29"	29"
NG-33 ✓	97 ✓ H	41-1/4"	33"	33"
NG-34 ✓	98 ✓ H	41-1/4"	25"	25"
NG-39 ✓	117 ✓ H	41-1/4"	40"	40"
NG-40 ✓	118 ✓ H	41-1/4"	36"	36"
NG-47 ✓	134 ✓ H	41-1/4"	29"	29"
NG-51 ✓	139 ✓ H	33 1/4	38"	38"
NG-63 ✓	204 ✓ H	41-1/4"	39"	39"
NG-70 ✓	201 ✓ H	41-1/4"	29"	29"
NG-89 ✓	264 ✓ H	41-1/4"	21"	21"
NG-90 ✓	273 ✓ H	41-1/4"	21"	21"
NG-98 ✓	312-313 ✓ H	41-1/4"	23"	41"
NG-99 mi ✓	310-311 ✓ H	41-1/4"	33" 23"	41"
NG-100 ✓	309 ✓ H	41-1/4"	53"	29"
NG-105 ✓	329 ✓ H	41-1/4"	27"	27"
NG-118 ✓	362 ✓ H	41-1/4"	29"	29"
NG-123 ✓	364 ✓ H	41-1/4"	29"	29"
NG-124 ✓	369 ✓ H	41-1/4"	29"	29"
NG-84 ✓	246 ✓ H	41 1/4	17	31

5- 29x29





LIGHTING

Central Loan Gallery (west end)

21 Prescolites. Cheaper to use hanging tin cans. Would use the Prescolites to light the four cases. They would be lighted from four directions. We can get 250 watts out of each direction.

Central Loan Gallery (east end)

Will probably have to be lighted with a combination of 2 Prescolites and at least one or probably more prs 46 low voltage suspended lamps. No. 204, the Basin, can be lighted by reflected light 150 watt Prescolites from four different directions.

The Two Jade Pi Lighted by two tracks, 8 feet. Combination of suspended power lamps and suspended low voltage lamps.

Hu Lighted from same direction. Two suspended incandescents and 1 low voltage, suspended.

Lien 2 Prescolite incandescents with suspended low voltage lamp from monopoint.

Flying Horse 2 or 3 hot spot lights (10 pr 46 low voltage from Minnesota)

Horses and Carriages Procession Track. 8 suspended incandescent spot lights, and 6 suspended wall washing fixtures.

Gallery XVI 2 8-ft sections of track to light the celadon ceramics and the Buddhist stele. From the first perlin from the West wall running N. and S. Begin on first perlin from each side wall. 6 incandescent fixtures suspended, and 1 low voltage.

Large single pot 2 Prescolite fixtures.

Gallery XII Two Sui figures. 2 low voltage and 1 incandescent for each of the Sui glazed figures. 2 4-ft. L tracks.

Gallery XI Items # 308 and 309. 6 suspended wall washing fixtures mounted on a monopoint, suspended. South wall on either side of door, 2 wall washers suspended on a monopoint.

Gallery XIII 12-ft run of track mounted on 1st perlin from North wall, and an 8-ft. section on 1st perlin from South wall.

Chartreuse Crossing 3 suspended incandescent lights.

Large underglazed red porcelain vase 2 suspended incandescent and 2 suspended low voltage.

#369, octagonal vase. 3 incandescent and 1 low voltage.

Phoenix Ssu Chou 2 low voltage and 1 suspended incandescent.

Installed after file
LIGHTING INSTRUCTIONS

CHINESE EXHIBITION

- 1) Overhead lights in Kirkwood Hall should be turned off and on at the main switch panel in the switchboard office - also lights for Gallery 19 and Gallery 14 that turn on cases in the southeast corridor.
- 2) Fuses no. 34 & 36 on the main panel turn on the light in the police department - south vestibule.
- 3) Maze lights are on continuously.
- 4) Lights for cases in Gallery 2, 20, 19, 16 and 11 will be turned off and on in the Janitor's closet - North corridor by Gallery 6 - Fuses 8, 9, 10, 11 and 12 are painted red.
- 5) Spotlights in Kirkwood Hall - switches are on the north side of the new wall.
- 6) All night openings - Atkins and Nelson switch - both should be left on.

Sherwood Senger
Supt.

TIE DOWNS

ALL ONE CASE

23, 17, 18, 19, 20, 21 & 22 mounted on bevelled pegboard - about 20% slant - use sand colored thread to tie down 17 & 20, use greyish off-white for 23, 14, 15, 16 on small covered wedges.

LEFT TO RIGHT

41 (slate grey), 40 (dark green-black),
45, 43, 42, 44, 47, 46 (white)
39 (light grey), 38 (clear nylon) hygromiles in case, moss green
felt covered pegboard.

158 (dark brown blend, 159 (also _____)

161 (brown & green (lights) tied through upper holes on either
side of shaft finial.

- 1) All multi-planar plexiglas; that is, all plexiglas covers aside from flat sheets, with the exception of the following:

#48-50	#339-342	#368
#58	#343-345	#370
#203	#346	#371, 373
#319-320	#347	
#321-322	#348-349	
#337	#359-361	

- 2) All specially fitted brackets & stands.
- 3) Plexiglas covering reproduction of wall paintings & rubbings.
- 4) Boxes covering rollers of rubbings
- 5) Case inserts - blocks under #1, 5
#14, 15, 16
- 6) Blocks & ringstand used in connection with the pottery vessels from Pan-p'o, quarter round blocks for #34 & 36
- 7) Inserts (blocks & liners) for #120-122
- 8) Stands & blocks for #127
- 9) Plexiglas stand & support block for #107-115
- 10) Support blocks for #130-132, *including entire rear insert*
- 11) Support blocks for #134-135, *including rear insert panel*
- 12) All inserts (liners, blocks, stands) for #158-163, *140*
- 13) All inserts (liners, blocks) for #144-146
- 14) Support stand for #168
- 15) Case (as modified) for #147, including soft support pillow
- 16) Plexiglas support blocks for #204
- 17) All inserts & support brackets for #169; 177-198
- 18) All inserts (blocks & liners) & support brackets for
#170, 171, 173-176

- 19) Support bracket for #203
- 20)) Support stand & block for #208
- 21) Round support block for #205
- 22) Plexi support panel & brackets for #210-211
- 23) Case (including steel plate), plexi tube and interior structure for #218
- 24) Case & plexi for #219-234 - aquarium gravel??
- 25) Quarter round support blocks in case containing #236-239
- 26) Quarter round supporting #240
- 27) Template for #247-257
- 28) Support stands & blocks used for #274-295
- 29) All inserts (blocks & liners for #296-302
- 30) Support structure for #362
- 31) Support stand & mirror for #336
- 32) All inserts for #352-355
- 33) Support stand for #371

Plexi stands for 48 & 50 circular
 11 11 11 51

Back board for rim mounts 123-124

Rear cantilever in rest for 125, 126

Small fitted stands for 166, 167

All inserts for 212-217

Plexi support bracket for 329

Rear liner & fitted shelf for 356-358

Fitted support stands for 359-361

ROBERT McCARN

CASE #	OBJECT NUMBER	CASE TYPE	HEIGHT	PLEXI	
				WIDTH	DEPTH
2	1, 3, 4	A-1	72	16	14
3	5-13	A-1	16	60	14
5	14-23	A-1	16	48	16
9	38-47	A-1	16	84	12
14	60-64	A-1	16	54	12
15	65-69	A-1	16	30	16
43	123-124	A-1	24	45	12
36	99-100	A-2	23-3/4	36	16
55	144-146	A-2	24-7/8	40-1/2	18
59	140, 158-163	A-2	24-7/8	40-1/2	16
61	168	A-2			
63	169, 177-198	A-2	31-7/8	33	18
64	170-171 and 173-176	A-2	31-7/8	39-1/2	18
30	94-96	A-3	27-1/2	52	18
34	107-115	A-3	23-1/2	105-1/2	15-1/2
54	143	A-3	26-1/4	25-1/2	20
70	209	A-3	13-3/4	19-3/4	11-7/8

ROBERT McCARN

CASE #	OBJECT NUMBER	CASE TYPE	HEIGHT	PLEXI	
				WIDTH	DEPTH
26	87 82	C	21-1/2	36	36
29	88	C	21-1/2	42	42
19	81, 82	E	26	36	15-5/8
21	83, 84	E	26	36	15-5/8
31	93	E	27-1/2	17-5/8	20-5/8
46	128	E	19-1/4	17-7/8	18-5/8
48	133	E	19-5/8	17-7/8	18-1/2
71	208	E	20-5/8	11-7/8	33-3/4
83	244	E	37-1/2	17-7/8	18-1/4
84	245	E	37-1/2	17-7/8	18-1/4

WEAVER

CASE #	OBJECT NUMBER	CASE TYPE	HEIGHT	PLEXI WIDTH	DEPTH
4	24-28 and 30-32	F	30-3/4	72	31-7/8
12	52-54	F	22-3/4	47-5/8	18
7	31-36	B	24-3/4	52	21
10	48-51	B	20-1/2	60	21
16	70, 72-74	B	24-5/8	48	24
18	71, 75-77	B	24-3/4	47-7/8	12
41	120-122	B	35-3/4	47-3/4	25-3/4
79	240 and 242-243	B	26-1/2	29-5/8	16
80	236-239	B	33-3/4	53-3/4	18
6	29	D	26-3/4	63-3/4	45
11	55-57	D	20-3/4	54-3/4	38-3/4
65	199-200	D	36-3/4	93-1/2	TRIANGLE LEG=66-1/4

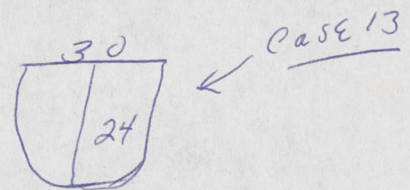
WEAVER

weaver

CASE #	OBJECT NUMBER	CASE TYPE	HEIGHT	PLEXI WIDTH	DEPTH
1	2	G-1	21-3/4	17-7/8	18
22	80	G-1	26-3/4	22	22-1/4
23	78	G-1	26-1/2	22	22-1/4
44	127-129	G-1	24-7/8	33	12-1/8
45	125-126	G-1	22-1/2	24	7-7/8
50	134-135	G-1	22-1/2	30	7-7/8
51	137-138	G-1	20-1/2	40	15-7/8
82	241	G-1	26-5/8	14	14

CASE SIZES

- CASE 2 - 17-7/8 wide, 18" deep, 21-3/4" high , 1/4" thick
sable velvet inserts.
- CASE 1 - 72" wide x 16" opening - horizontal - approximately 14" deep
moss green velvet
- CASE 3 - 48" horizontal & 16" high
moss green velvet
- CASE 4 - 63-3/4" wide from face, side face 45" deep - 26-3/4" high
moss green lining
- CASE 5 - 30-3/4" high - 72" long - 31-7/8" wide
moss gree
- CASE 6 - 24-3/4" high - 21" deep - 52" long
NGA linen
- CASE 7 - 22-7/8" deep - 22-7/8" wide - 30-3/4" high
NGA linen
- CASE 8 - 96-1/2 from face - 21" deep cord - 20-1/2" high
(?)
- CASE 9 - 84" horizontal x 16" opening
- CASE 10 - 54-3/4" wide - 20-3/4" high - 38-5/8" high face - 38-3/4" left face
- CASE 11 - 54-3/4" front face wide - 20-3/4" high - 38-3/4 on side
- CASE 12 - 47-5/8" wide - 22-3/4" high - 18" deep
sable
- CASE 13 - 30" wide - 18-7/8" high - 24" cord (?)
NGA linen
- CASE 14 - 22" wide - 22-1/4" deep - 26-1/2" high
dsuti cloth
- CASE 15 - 47-7/8" wide - 24-3/4" high - 12" deep
dsuti



CASE SIZES 9 contd)

- CASE 16 - 54" x 16" opening
desuti cloth
- CASE 17 - 30" x 16" opening
- CASE 18 - 21-7/8" deep x 21-7/8" W. x 26-3/4" high
desuti
- CASE 19 - 22" wide x 22-1/4" deep x 26-3/4" high
desuti
- CASE 20 - 48" wide x 24" deep x 24-5/8" high
desuti
- CASE 21 - 36" wide x 24-1/2" high x 15-5/8" deep
unknown
- CASE 23 - SAME AS 21
unknown
- CASE 22 - take whole
- CASES 24, 25, 26, 28
- 23-7/8" x 23-7/8" x 28-3/4" high
NGA linen
- CASE 27 - 36" x 36" x 21-1/2" high - 90°
NGA linen
- CASE 29 - 42" x 42" x 21-1/2" high 90°
NGA linen
- CASE 30 - double side - 52" x 27-1/2" opening
NGA linen
- CASE 31 - 20-5/8" deep x 17-5/8" face wide x 27-1/2" high
- CASE 32 - built-in - inset triangular
52-1/2" wide x 23-3/4" opening - in addition account for 3/4" lense liner -
width measurement accounts for bevel of side liners - rounded apex

Quaintance 1313

CASE SIZES (contd)

- CASE 33 - 27-7/8" x 27-7/8" x 27-3/4" high
NGA linen
- CASE 34 - 19-7/8" sq x 30-3/4" high
NGA linen
- CASE 35 - 40-1/4" wide face x 18-1/4" deep x 25" high
shantung taffeta
- CASE 36 - 104" horizontal x 22" opening - does not include 3/4" on each of
two sides for liners. Note that base liner sticks up 1/8" to take
label plexiglass into account. Also note extension necessary for
lighting grill. 17-1/4" depth on the liners _____
- CASE 37 - 17-7/8" wide - 39-7/8" deep x 22-1/2" plexi
tasson texture
- CASE 38 - 15-7/8 wide front - 20" deep x 24-3/4" high
quaintence 1313
- CASE 39 - 35-7/8 x 35-7/8 x 26-3/4"
NGA linen
- CASE 40 - 31-7/8 x 31-7/8" x 39-3/4"
NGA linen
- CASE 41 - 39" wide x 59" high x 11-3/4" deep
- CASE 42 - 47-3/4" wide x 35-3/4" high x 25-3/4" deep
NGA linen
- CASE 43 - 45" x 24" opening
- CASE 44 - 33" wide - 12-1/8" deep x 24-7/8" high
mandarin
- CASE 45 - 33" wide - 12-1/8" deep x 24-7/8" high
mandarin
- CASE 46 - 30" wide x 7-7/8" deep x 22-1/2" high
mandarin

CASE SIZES (contd)

- CASE 48 - 24" wide x 7-7/8" deep x 22-1/2" high
mandarin
- CASE 49 - 18-1/2" deep x 17-7/8" wide face x 19-5/8" high
,
- CASE 50 - 19-1/4" high x 17-7/8" wide face x 18-5/8" deep
mandarin
- CASE 51 - 32-7/8" x 32-7/8" x 43-3/4
Tassan texture
- CASE 52 - 40" wide face x 15-7/8" deep x 20-1/2
- CASE 53 - 18" wide x 25 vertical opening
- CASE 54 - 40-1/2 wide x 24-7/8" high opening
- CASE 55 - 20-1/4 deep x 24" wide x 32-3/4" high
- CASE 56 - 24-7/8" high x 40-1/2 wide opening
- CASE 57 - 26-3/8" high x 30" wide opening
- CASE 58 - 26-1/4" x 23-1/4" opening
- CASE 59 - 16" diameter
sable
- CASE 60 - 16" diameter
check sable
- CASE 61 - 113-1/2" long x 65-1/2" wide
30-3/4 to top of edge of bevel - 53-3/4" between top and bottom
59 to ceiling from top

CASE SIZES (contd)

- CASE 62 - 18" wide x 14" deep x 24-3/8" high
mandarin
- CASE 63 - 33-7/8 x 33-7/8 x 26-3/4 high
antique Manchu satin - ivory
- CASE 64 - 93-1/2 front x 36-3/4" high x 66-1/4 side
natural
- CASE 65 - 33" wide x 31-7/8 high opening
mandarin
- CASE 66 - 39-1/2 wide x 31-7/8 high opening
mandarin
- CASE 67 - 14" wide x 12" deep x 18-7/8"
shantung
- CASE 68 - 8" wide x 6" deep x 18-7/8
shantung
- CASE 69 - 22" wide x 14" deep x 19" high
shantung
- CASE 70 - 23-7/8" x 23-7/8" x 30-3/4" high
natural
- CASE 71 - 13-1/4" x 19-3/4" opening, depth 11-7/8"
wool satin russet
- CASE 72 - 33-3/4" deep x 11-7/8" wide x 20-5/8" high
wool satin russet
- CASE 73 - 16" wide x 4" deep x 36-7/8" high
white richmond taffeta
- CASE 74 - 24" wide x 20" deep x 31-1/4" high
wool satin russet
- CASE 75 - 3/8" plexi - 53-7/8" wide x 53-1/4" deep x 36-3/4" high
- CASE 76 - 41-1/2" wide x 23-7/8" high opening

CASE SIZES (contd)

CASE 78 - 16' 5-1/2" long x 30" wide
41" to deck top - 70-3/4" to top of plexiglass cover

CASE 79 - 29-5/8" wide x 26-1/2" high x 16" deep
shantung taffeta

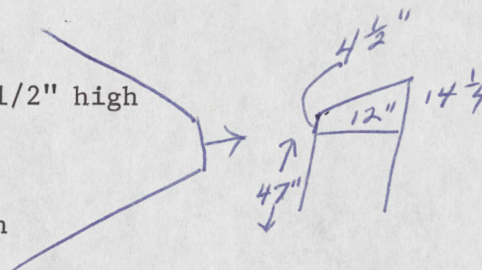
CASE 80 - 53-3/4" x 33-3/4" high x 18" deep
shantung

CASE 81 - 14" wide x 14" deep x 26-5/8" high

CASE 82 & 83

- 17-7/8" wide x 18-1/4" deep x 37-1/2" high
natural

CASE 84 - 12" deep x 26" wide x 36-3/4" high
natural



CASE 85 - 95-3/4" wide x 35-3/4" high opening
NGA

CASE 86 - 15-3/4" wide x 11-3/4" high opening

CASE 87 - 59-1/2" wide x 19-3/4" high opening
shantung

CASE 88 - 21-3/4" wide x 9-3/4" high opening
shantung

CASE 89 - 16" x 16" x 32-3/4" high
wool satin russet

CASE 90 - same as above

CASE 91 - 54" wide x 27-3/4" high opening approximately 2" deep

CASE 92A - 59-7/8" wide x 23-7/8 opening on right (a)

92B - 95-1/2" wide x 23-7/8 opening on left (b)

townhall blue velour

CASE SIZES (contd)

- CASE 93 - 53-1/8 long x 41" wide x 41" high
slate blue
- CASE 94 - 36" high x 23-7/8 opening
smoked pearl
- CASE 95 - 18" wide x 16-1/4" deep x 30-5/8" high
tea
- CASE 96 - 18" wide x 16-1/4" deep x 30-3/4" high
tea
- CASE 97 - 36" wide x 12-1/4" deep x 30-5/8" high
tea
- CASE 98 - 17-7/8" wide x 35-7/8" long x 30-3/4" high
tea
- CASE 99 - 17-7/8" wide x 35-7/8" long x 30-3/4" high
tea
- CASE 100 - 47-7/8" long x 23-7/8" wide x 38-3/4" high
tea
- CASE 101 - 47-3/4" x 21-7/8" high opening
richmond white taffeta
- CASE 102 - 24-1/8" wide x 14-1/4" deep x 21-1/8" high
tea
- CASE 103 - 48-3/4" x 23-7/8" opening
richmond white
- CASE 104 - 29-5/8" wide x 24-5/8" high x 16-3/8" deep
white richmond
- CASE 105 - 21-7/8" x 21-7/8" x 30-3/4" w
white richmond
- CASE 106 - 43-3/4" W x 23-7/8" high
desuti
- CASE 107 - 43-3/4" wide x 23-7/8"
desuti

CASE SIZES (contd)

CASE 108 - 59-3/4" long x 17-7/8" opening x 15-5/8" wide - does not
take account of liners or lighting grilles.

CASE 109 - 15-5/8" wide face x 34-1/2 high x 16-1/2 deep
tea

CASE 110 = 47-3/4 wide face x 33-3/4" 1 side x 24-3/4" high
mocha

CASE 111 - 18-1/8" wide x 12-1/8 deep x 22" high
white richmond

CASE 112 - 47-3/4" wide face x 24-3/4" high x 33-3/4" leg side
mocha

CASE 113 - 18-1/8" wide x 12-1/8 deep x 22 high

Bangkok brown

CASE 114 - 23-1/4" wide x 17-1/2" high opening
probably mocha

CASE 115 - 48-3/4" long x 17-3/4" deep x 24-7/8" high
tussan texture

CASE 116 - 42-1/8" wide x 8-1/4" deep x 23" high
slate blue

CASE 117 - 47-1/2" wide x 35-3/4" high opening
townhouse blue velour 700

CASE 118 - 24" deep x 23-7/8" wide x 31-3/4"

CASE 119 - 24" wide x 24" deep x 27-7/8" high
? 368

CASE 120 - 35-3/4" wide x 12-7/8" opening x approximately 12" deep
white richmond

CASE 121 - 13-7/8" wide x 14-1/4 deep x 14-3/8
white richmond

CASE SIZES (contd)

CASE 122 - 10-1/4" deep x 14-1/8" wide x 25" high

white richmond

CASE 123 - 24" wide x 24" deep x 35" high

slate blue

CASE 124 - 24" wide x 24" deep x 31-3/4"

slate blue

CASE 125 - 60" wide x 29-3/4" high approximately 18" depth

white richmond

CASE 126 - 95-1/2" wide x 25-1/2" high opening 20" deep

NGA linen

JADE SUIT CASE

OUTSIDE DIMENSIONS

LENGTH 9'-5 $\frac{3}{4}$ "

WIDTH 5'-5 $\frac{1}{2}$ "

HEIGHT APPROX. 12'-0"

BED OR 'MATTRESS' DIM.

LENGTH 7'-10"

WIDTH 4'-5"

HEIGHT 6"

INSTRUCTIONS FOR ERECTING DISPLAY CASE FOR JADE SUIT

1. Set main base piece into place. Side that opens preferably on side of least traffic.
2. Put spacer blocks under main base for ventilation - 3/4" thick if on carpet.
3. Put in inner base piece (the mattress). Put spacer blocks under this one also 1/2" thick for ventilation. Center - then tack into place.
4. Put in plexiglas end # _____
5. Put in plexiglas side # _____. Start cap screws but do not tighten.
6. Put in plexiglas end # _____ start cap screws. Tighten all cap screws on these sides.
7. Plexiglas side # _____ is left out until much later.
8. Lift main top piece and place on top of plexiglas sides.
9. Take four side pieces, one at a time, and nail to main top piece and to each other at the corners. One side piece has access door - leave it out for awhile.
10. Put plexi on light box - place outer light box around light (approximately 10" high x 15" wide x 72" length with several notches on the bottom to fit case top.)
11. Put sheet metal shutter with rectangular hole on plexiglas - set lights above.
12. After figure is in place, lights and shutter can be finally adjusted.
13. Clean plexiglas and vacuum out case.
14. Chinese curator, Mr. Keng, will place and arrange the jade suit.
15. Check for tape markings on aluminum plates before closing.
16. Put final plexiglas side # _____ in place and screw shut. You may have to tug hard with your hands at each end to get enough room for this plexiglas. Check lights - put in access door on top.

Instructions for case of jade suit
Page 2

17. Put in top trim bar at plexiglas side # _____. This bar is 2-1/2" x 2-1/2" x 7' 5-1/4" long. It may have to be bumped into place with your hand. Nevertheless, it fell out in Kansas City. The 3" screws were not holding. We switched to 3-1/2" and added one. BE SURE IT IS SECURE.
18. Put in bottom trim bar. It is 3/4" x 2-3/4" x 7' 4-1/2".
19. Spackle holes and paint.

NOTE: Main top piece has three small nails to hold the thermometer.
DO NOT REMOVE.

Tape 1
Item 336 must be elevated on clear ^{plexiglas collar} ~~plexicolor~~ w/ ^{sex} ~~conelave~~ mirror.

INSISTED UPON THE ARRANGEMENT OF
The Chinese ~~themselves~~ arranged 320, 319, 318, 323, 322 & 321 -

✓ *TOGETHER*
322 & 321 together; 318 & 323 together; 320 & 319 in yet another case.

Mural copies ^{from tombs of} ~~of~~ *Chang-huai* (NOS 327 & 328) must be exhibited with

3-color
Tang Dynasty tomb figurines (309, 310 & 311, 312 & 313, 314 & 315, 316 AND 317)

312 & 313 must be tied down.

3-color
All Tang Dynasty ~~figurines~~ tomb ~~figures~~ must be tied down *down*
except #309 - THE LARGE SINGLE HORSE WITH CANNON AND MAIL
down through feet to blocks and in turn double-faced to pedestal *case*
pedestal STANDS *secured WITH* *tape* *pedestals*

MAIL
Maps should be marked w/ Yellow River & Yangtze River to indicate the
names.

Chronology tables English & Chinese should be prepared ^{facing} in/ columns

opposite one another w/ titles opposite one another followed by
Both characters Chinese characters AND
below ~~with the dates~~ with lines of dates *in English & Roman numerals* alphabet
exactly
& should be *exactly* the same size.

Separate Lantian ~~men~~ from Peking Men.

Retain coherence of overall groups, - graphic material should be
exclusive, correlated with pertinent exhibits. *Only with those*
exhibits to which they pertain.

Exhibit model of Lantian man w/ skull of Lantian man or in close proximity.

FOR label

~~Preliminary~~ information *on early Yang-shao* *use THAT* on pots given in

Red book to indicate the ^{SIGNIFICANCE} ~~importance~~ of the achievement especially with

the regard to textile patterns and mat weave. 36 mention the label ~~of the fact~~
further

information contained in the Red Book. Try to pick out important and

significant ^{aspects} prospects to each of the exhibits in preparing the label.

what it demonstrates, signifies in terms of the cultural development.

1.0.
Make sure that ^{supplementary} ~~preliminary~~ material indicate full names of what is being

especially
shown *site* names.

Tape 1
F25 should be a bit more prominent.

Separate ~~war~~ ^{warring} ~~and~~ ^{groups} states from ~~spring and autumn~~ ^{those of} ~~periods~~ ^{sides}.

Prepare explanatory material for bird script on ~~site~~ of 141.

Also prepare explanatory material for ancient/medical practice ~~in~~ ^{Chinese} for

~~conserved~~ with 163 & 162 etc.

On 43 show photograph ^{showing} with the object ^{back} open.

Coordinate the ~~circumstances~~ ^{photos of} discovery of the

Jade fuxian suit with its original circumstances closely with ~~the exhibit~~ ^{AT Man-ch'ing}.

The display of it. Photograph of the site & circumstances should appear over the suit.

Keep the ~~gem~~ ^{town (#204)} together with the other pieces ^{from Yuyu, Shensi; i.e.,} from the

the town (#205) and label 236 ^{for} should be longer

and explaining purpose as well as kind of buildings etc employed. The significance of the piece for architecture should be noted

26.3 Silver Samanica ^{cl} should explanatory label to explain the significant of the

coin for commercial relation ~~xxxxx~~ and international relations across the Silk road.

F107 - The upper 11 o'clock gate ^{left at} is actually should be connected w/F109

that is where the Ho Yi appears in Peking today. in any case locate the

present Ho Yi Gate in ~~Peking today~~ present location in ~~Peking~~ Peking today.

The Auxiliary Numbers 1, 2, 3 & 4 should be _____ in the preliminary entrance or four corner entrance of the exhibition area

This is a different illustration from the other.

A shoot of the interior

tomb

On the tapes 114, 115, 116, 117 also 118 mentioned

(I don't understand the explanation for these numbers on the tape.)

Type 2 front sides

~~Take block & liner~~

Do not take orange cover _____ 265 or 272

310 & 311 horse and groom rectangle freestanding 4-sided *lighted from up*

150 watt spot base liner along with _____

covered with light brown silk plexiglas cover and block and base

liner 12 & 213 same 310 & 311

Base liner & rectangle kemper block covered w/stretched light brown

silk - suggest block 314 & 315 flush wall bracket case fairly

2-50 watt

high mounted waist level lighted from without by ~~250 watt~~ - 6 volt

spots - 3 sided plexiglas cover - waist liner - back liner

along w/ rectangular block w/depth of 10 inches suggest cover

back liner - block - 316 guardian yellow - flush wall bracket

3-sided plexiglas covered from without with ~~2-50 watt~~ 350 watt

spots or _____ back & base liner covered w/light brown silk

_____ back liner & base liner

317 - tomb-guardian to go with 316.

309 _____ large rectangle freestanding plexiglas single

base liner _____ block from without under 50 watt par 38

full spot turned on base liner only covered in pale brown silk

324 - 325 - 326 builtin case overhead lighted overhead with 4 - par 38s' *side and*
~~slided under~~ base liner
with direct down light. *P*eg board back - slanted 20 degrees/stretched with

pale off-white silk - effective color. *Breaking* light rather strong *suggest*

par 38s' through plexi & aluminum grill. 50 Watt

insulated _____ with some amount

of front lighting.

Top #2 (front)
319 & 312 - recessed wall bracket case - 3-sided plexiglas~~ed~~ top lighted from
3-150
without. Combination of ~~250~~/watt lense lamp and 1-50 watt _____
recessed liners-back liner-base liner and block for 319 covered in
_____ silk - suggest back liner-base liner _____
in block & plexi.

323 & 318 - recessed triangle builtin case-side liner & base liner and
triangular corner block covered with pale off-white silk - lighted from
above with 4-par 38 spots - suggest all liners & blocks.

321 & 322 - inter _____ in each case w/plexiglas~~ed~~ top & front - side
liner & back liner-base liner lighted from without w/2-150 watt par 38
2-50 watt &
lamp - /6 full lamps 1/4 segment circular block stretched with pale
off-white silk _____

329 - _____ sided plexiglas~~ed~~ case lighted from without 4 ways
_____ lense par 38 -base liner-kemper block covered with pale off-white
special holding stand devised probably screwed into base - additional
cushioning _____ white felt - plexiglas~~ed~~ base liner block
& special ~~note~~ *mount*

mount for 329
330 & 332 - triangular recessed case lighted from above by 4 par 38
side liner & base liner & triangular recessed block cover off-white
slightly nubbish linen - special mount ~~for 332 suggest all liners and~~
special mounts & block.

mount for 332
301 - recessed triangular case - lighted from above⁴/par 38 spot - side liner
base liner & rectangular block 8" on the side all covered with
stretch^{ed} nubbish off-white linen, monk's cloth - suggest block maybe reduced
to 2 inches to 1-1/2 inches on the side = in this case diffused par 38
through plexi aluminized g^{rid} *rid* that might be permanent, preferable
double sided builtin case with side liner & base liner contains to right
336 mounted on plexi *collor* ~~card~~ above ~~conclave~~ mirror the whole unit set on ^{top of} block

Type #2 (front)
Next 334 - Conch on deck followed by central object 335 raised upon higher block approximately 2-1/2 inches high & approximately 8 inches next followed by 338 concluded by 333 mounted on deck - blocks - inliner & base liner stretched with pale brown silk .

337 - tall projecting plaster end case lighted from above par 38 _____
plexi - aluminized g_____, back liner - base liner & block stretched
plexi
with pale brown silk - 3 sided plexi - recommend/block base liner & back
liner - block _____ for 4-way tie-down _____
exterior
_____ supplementary/lighting ineffective.

347 - pillow with fishing design , Tzuchow ware - recessed wall bracket case 3-sided plexiglass cover lighted from without by combination of lense ___ par 38s' and low volt - recessed liner back liner & base liner touched with deep electric brown nubby silk (raw silk) suggest liners.

339-340-341-342 - triangular corner case plexiglas# top - plexiglass front side liner, base liner - triangular corner block stretched pale brown silk exterior lighted,
2 lense par 38 - under 150 watt 26 volt - just plexi - liners & block .

343 - 344 & 345 - Triangular corner case plexiglas# top & front - side liner base liner & triangular *insert block* all stretched with pale brown silk -

✓ note special stand for 345 made by Chinese uncovered finished wood

356-357-358 - totally builtin case lighted from above by 3 par 38s' spots - stand
deep
on 3/4 inch/shelf with notches made for feet about 6 inches high

3/4 inch deep . All liners and shelf stretched with brown silk - pale brown silk
recessed

348-349 - shallow/wall bracket case - 3-sided plexiglas# case lighted from atop

8x8x2 block under 349 , *for* Chinese stand tilting 348 - liners & block stretched with *shallow*
high electric blue silk - Chinese stand untouched. *High wide style pegboard style*

High wide shallow pegboard style case *for* 352-353-355-354 & 350 & 351 _____ pegboard

back -side liner & base stretched with blue cotton felt - special mounting blocks

✓ for 352 & 353. 354 placed on deck with 350 & 351 . Special mounting cylinder

for 355. Suggest all mounting - 3 - devices case backs & liners

Type #2
(front)

362 - very successfully displaced - free standing case - figure all by itself
in a spacious _____ compartment - 4-sided plexiglass case -
base liner - wide _____ block lined with off-white heavy upholstery like fabric,
figure sits on a plaster chair of some sorts - lighted very effectively from
without with low voltage - one placed far out and 1 nearly overhead
Suggest top-block-base liner and ~~_____~~.

368 - large case placed against wall appears at first to be ~~for~~ freestanding
without scale not at all - 3 side, back liner, base liner and wide high
_____ block stretched with off-white silk - upholstery fabric - suggest
liner, block & plexi .

366 - flanked on left side by 367 and on the right side by 365 - horizontal slit
builtin case - back side and base liner lined with off-white silk brush-rest
on deck and base on deck, ³⁶⁶ Chun plate mounted on Chinese stand and uncovered
Suggest possible recombination

363 - rather high recessed wall case - wall bracket case - back liner - insert
liners - base liner and [?] kemper block covered w/fine off-white silk -
suggest all liners block and plexi, if adaptable - lighted with 0 volt

364 - large 4-sided recessed case lighted from without - broad [?] kemper block
and base liner stretched with electric blue fine silk .

369 - case to previous - freestanding 4-sided plexiglas ~~sta~~ case lighted from
without - base liner rather high - considerable section pyramid - block
electric stretched with blue fine silk - base tied down to 4 corners with blue silk
thread suggest plexiglas [?] kemper base liner.

370 - ewer - 3 sided _____ projecting case - diffused lighting
par 38- edged plexi aluminized _____ - 3-sided plexiglass cover - case liner
and back liner covered and stretched with pale off-white silk .

371 - outside rather dull _____ basin set in triangular case and set into
corner - top & front of plexiglas with exterior lighting - liners, side liner
and base liners covered with pale off-white silk - special tilting block

Type #2
(front)

371 (contd) - also covered - suggest all these items be taken in plexiglass and liners - please note that in this kind of case the liners are _____ at the edge where they meet the plexiglass so that the angles can form.

296 - 302 - rather low based, high chimney type case - lighted from high above black felt lined chimney - multi blocks the horses generally centrifugally arranged - on electric blue fine silk blocks - base liner covered with the same material - 4-sided plexiglass box - Chinese individual blocks covered suggest with electric blue - all blocks - including recovered Chinese blocks to be sent to KC which is questionable but if adaptable and usable maybe shipped.

303-304-305 - 3 dishes - recessed builtin case - rectangle - rather pale interesting off-blue silk for all liners and blocks - back side - base liners indicate block arrangement section of a trapezoid or parallelogram of which the center has been halved to form a slope. 303 & 304 to the left and the right respectfully - 304 mounted on the center slope with 2 uninsulated nails to keep it from slipping - suggest liners and block.

274 & 295 - long horizontal recessed case - par 38s' through etched plexiglass through aluminized grit - back liner - side liner and base liner with cotton velvet on kemper blocks slightly off violet blue _____ leading edge array left and right of minerals which is on covered dish _____ right hand case same arrangement - suggest blocks and liners _____ modification of _____ purple or green . Note scroll roller box covers or rubbings from Yung Tai's tomb

? 137 tied down _____ 2 points - brown _____ colored silk strands wrapped around neck crisscrossed and tied down 1/4 of the way from the back - also note special plastic stand - prong stand with cushion probably screwed to block.

119 - bronze knocker - note placement of humidity - temperature gauges on top of orange mount

Tape #2 (front)
Note placement of thermometer - radio thermometer in jade suit case high toward one end visible on the ceiling. Hydrometer is 53 - check calibration advance purchase 1/2 dozen - check green cases - green velvet actually moss green.

Note case 32 has rounded apex - triangular inset case is of sideliners bevelled at 45 degrees with a 52-1/2 accounts for extension due to bevelling of ends of sideliners - 3/4 inch deep base liner .

Horse procession case - remember to take National Gallery label plexiglass both at ends and sides - mix _____jell with a aquamarine ~~ggw~~ gavel rock and red 54-3U

In case 85 has upper back liners slanted _____liner -side liners and bottom liners - take all liners. Also plexiglass mounting beneath or behind the slanted t _____. Case depth probably about 17-18 inches .

Case no. 88 display of _____horizontal slit case lighted from above rectangular by 50 watt reflector flood - lighted base liner cut to fit/Petery dish suggest liner - no side liner or base liner. Center seems to go up about 2 feet

concerning placement of showcase
Consult with Chinese concerning showcase of display of archaeological books from People's Republic of China

case 125 - containing tomb articles - silver tomb articles from from tomb of _____deep recessed case horizontal - 8 par 38's wall painted grey - multiple level toilet box displayed on shelf floating just to left of center of case into liners along blocks with kemper faces 2-tiers stretched with richmond taffeta - large phoenix blocks displayed left corner - all displayed just left of center on low block - remainder of items displayed on high block of right third of case. _ blocks & side liners painted grey

Opening maps and labels lighted by par 20's through vertical oriented lenses horizontal - 5 lamps altogether .

Case 2 lighted by single 12 volt 50 watt lamp - appears to be on a dimmer.

*Tape #2
(front side)*

Case 4 - lighted by 2-50 watt low voltage lamps - also appears to be on dimmers.

Case 5 - lighted by 6-150 watt par lamps through lenses directly overhead -
appears at about 45 degrees.

Case 6 - lighted by 3-150 watt pars through lenses which is vertically oriented.

Case 7 - lighted by 5-par 150 vertically and horizontally oriented lenses from
45 degrees very nearly (contd on reverse side of tape)

TAPE #2 (back side)

- (continuing for CASE 7 - ...lenses from 45 degrees very nearly 1 from behind
between
30 degrees KC low voltage - low voltage watts swung out at angles/40 & 45 degrees
- Case 10 lighted by 2 low volts - 50 watt - 12 volts about 45 degrees
- Case 11 lighted w/2 low volts at 45 degrees - 12 volt 50 watt.
- Case 12 lighted by 6 low voltage - 12 volt 50 watt ~~xxx~~ lamps in banks of 3 shooting
from either side - 45 degrees.
- Case 13 - sequence - 3 lamps - 2 lamps 150 par - lenses horizontal low volt 50 watt
- Case 14 - 1 pair of 4-150 par lenses-2 lenses
- Case 15 - 4 in a row - par 150 through lenses horizontally oriented
- Case 16 - overhead 4-75 watt par
- Case 17 - 3 overhead par 75's
- Case 18 - ^{lighted} directly by 4-150 par from the quadrate (?) - background lighted by
4-150 watt par low voltage.
- Case 19 - lighted by 2 pair of 150 watt par through horizontally oriented lenses
(correction) through wall washer fixtures .
- Case 20 - ~~4-150 lenses~~ lense of 4-par 150 lamp all washer fixture - lenses
oriented horizontally
- Case 21 - ^{set of} 4-par 75s' - supplementally external light par 150 regular fixture
- Case 22 - lighted ~~par 150~~ single down light par 115
- Case 23 - lighted from within by 4-75 watt par thru edge aluminized _____
complimentary external lighting through standard 150 watt fixture - horizontally
oriented
- Case 24-25-26-28 - lighted by 8-150 in standard fixture thrown from the quadrants
pair of lenses alternatly vertical & horizontal
- Case 27 - ~~extern~~ internally lighted 4 or 5 par 75 ^{edged} ~~extern~~ in aluminized grite (29 same as 27)
- Case 30 - lighted 4 or 5 internal par 75 edged & aluminized - preliminary lighting
from without 3-par 150 shoot from wall fixtures - lenses horizontally oriented
from other side and other supplementally lamp under 50 watt regular fixture -
- 31 - internally lighted 4-par 75 through edged in aluminized grite - preliminary
light one from the side & one from 150 through wall washer from front and

Case 31 (contd) - and 150 par through standard fixture.

Case 32 - interior will be 4-par 75 s' exactly

Case 33 - par 150 through standard fixture - 3 pairs from the quadrants -

1 or 2 overhead but spread slightly - take into account that the lights have to be at the end of the fixture and can't quite get over the beast

Case 34 - lighted by 6 par 150s' through standard lense spread out from quadrants from sides or opposite quadrants

Case 35 - lighted by 5 lamps - 2 lamps close in or washers 150 pars ; ^{pair}2/under low voltage 50 watts on one side and a single low voltage on other side-50watt behind one of the previous wall washing 150 par's

Case 36 - there are 2-150 pars- standard fixtures supplementing interior lighting 3-150 wall washing fixtures supplementing interior lighting.

37 - 3-150 par lamps through standard fixture ; 2 horizontal and 1 vertical

38 - lighted by 2 - 50 watt 12 volt lamps - quadrants at approximately 45

39 - 8-150 pars' in standard lense fixture far out rigging far to right side to close in from the quadrant - 2 from the opposite quadrants to from the opposite quadrant - 2 light to the third side.

40 - 8-150 fixtures to lenses - 2 from the sides at 45 degrees - 1 from the quadrant at 45 degrees & 1 from the center at 45 - 2 outrigger right side even.

41 - door knocker - series of 3 - 12 volt 50 watt lamps

42 - 3-150 ~~lenses~~ lenses arranged horizontally in wall washer fixtures w/o blades

43 - interior illumination with straight 75 watt power - no _____ grit

44 - 2-150 watt power in wall washer fixture with lenses vertical - these are from the quadrants.

45 - 1-150 watt par in wall washing fixture with blade shot 45 degrees from quadrant

46 - 2-150 ^{watt}power lense in wall washing fixture shot 45 degree angle from straight end

TAPE #2 - (back side (contd))

- 48 - 2-150 watt power wall washing fixture through lenses
- 51 - 3-100 watt power in standard fixture w/vertical lenses from the 3 sides at 45 degrees
- 52 - 2-150 watt power lamps in wall washing fixtures straight ahead 45 degrees
- 53 - exterior supplementally light 150 watt power in wall washing fixture base internally lighted with diffused 75 watt par lighting
- 54 - supplementally external lighting from 150 watt power wall washer directly primarily at labels
- 55 - lighted by 2-50 watt 12 volt lamps from the quadrants at 45 degrees
- 56 - supplementally 150 watt par - John says 75 watt - will be 75 watt power lense for supplementally lighting only.
- 57 & 58 - diffused lighting (internally lighted) complimented w/a single 50 watt lamp in wall washing fixture (50 watt is an R20 reflector flood)-reflecting spot
- 59 - _____ by 2 by 1 _____ volt 50 watts & R20 50 watt reflecting flood in wall washing fixture _____ single tall volt 50 watt lamp
- 62 - lighted by 1 low voltage 45 degrees from the quadrant
- 63 - lighted by 5-115 watt power thru lenses 4 from the quadrants - 1 from the side straight on 45 degrees
- 64 - 150 watt power thru standard lense fixture
- 66 - internally lighted - supplemented by exterior 150 watt power wall washer lighted
- 67 - 1 low voltage/- straight on from 45 degrees.
- 68 - low voltage straight on - 45 degrees to 50 watt wall washer of the quadrant
- 69 - 1 low voltage 50 watt
- 74 - 50 pars in regular fixture ~~3 from the quadrants 1 from more or less overhead~~
3 from 3 sides and 1 from more or less overhead.
- 75 - lighted by 3 -450 watt par lamps 3 of them in lenses - spot on lense -
2 shot at 45 degrees from straight on one side from the other spotlight

75 - (contd) on yet the third side

Horse procession case - 7-150 watt par lamp in wall washing fixtures w/o blades

2 spaced out along each side - one at each end - one straight overhead -
more or less from 45 degrees perhaps a little bit higher - steeper angle
than 45 - approximately between 45 & 60

79 - 3 par 150's in lenses all in wall washing fixtures from straight on - high
about 45 degrees - 1 straight overhead.

80 - 2-par 150 in wall washing fixture - very high steep angle about 30 degrees
slightly off to one side - then from straight ahead far out 2-par 150's
a pair in wall washing fixtures with blades - approximately 45 degrees
but far out.

81 - 2 par 150's in standard fixtures fairly steep angle and shot from fairly
high
long distance of ceiling

82 & 83 - supplemented by exterior low voltage shot from distant ceiling about
45 degrees

84 - 4-150 par lamps in standard fixture paired at 45 degrees on either side
distance is rather great in this room - high ceiling

85 - lighted by series of 50 watt R20's approximately 6 or 7 of them
6 lighted by 2 R20's - interior lighting

87 - internally lighted by R20's about 6

88 - internally lighted by 3 R20's

89 - lite directly from front by single low voltage supplemented by 2-150 par lamps
and wall washing fixtures. - lenses horizontal - ~~lighted from straight ahead~~

90 = lighted from straight ahead - by single voltage 50 watt lamp at steep angle
50 par lamp - wall washing fixture at about 20 degrees overhead and supplemented
proper
from the quadrant -/left quadrant at about 45 degrees 150 watt wall washer
horizontal lense oriented

75 - (contd) - on the third side

Horizontal projection case - 7-150 watt par lamp in wall washing fixtures with blades

2 placed out along each side - one at each end - one straight overhead -

more or less from 45 degrees perhaps a little bit higher - steeper angle

than 45 - approximately between 45 & 60

76 - 3 par 150's in lenses all in wall washing fixtures from straight on - high

about 45 degrees - 1 straight overhead

80 - 2 par 150's in wall washing fixtures - very high steep angle about 30 degrees

slightly off to one side - then from straight ahead far out 2 par 150's

a pair in wall washing fixtures with blades - approximately 45 degrees

but far out

81 - 2 par 150's in standard fixtures fairly steep angle and shot from fairly

high

long distance of ceiling

82 - 3 - aligned by exterior low voltage shot from distant ceiling about

45 degrees

84 - 4-150 par lamps in standard fixture paired at 45 degrees on either side

distance is rather great in this room - high ceiling

85 - lighted by series of 30 watt 120's approximately 6 or 7 of them

6 lighted by 2 120's - interior lighting

87 - internally lighted by 120's about 6

88 - internally lighted by 2 120's

89 - like 85 except from front by single low voltage supplemented by 2-150 par lamps

and wall washing fixtures - lenses horizontal - blades from straight ahead

90 - lighted from straight ahead - by single voltage 50 watt lamp at steep angle

50 par lamp - wall washing fixture at about 30 degrees overhead and supplemented

proper

from the quadrant - left quadrant at about 45 degrees 150 watt wall washer

horizontal; lenses oriented

- 91 - 75 watt par spot fixture - par lamp
- 92 -
- 92A - block & fixtures specifically plexiglass mount for solid gold bolt
- 92A & 92 B - both internally lighted - 92 A supplemented by low voltage to enhance gold
- 93 - lighted from above by 4-150 watt par spots supplemented on all 4 sides exterior lighting 150 watt par lamps in wall washing fixtures.
- 94 - lighted from 4 par lamps probably 75 ~~lower~~ watts from inside
- 95 - lighted by 3 par 150 lamps in wall washing fixtures horizontal _____ orientation lighted from approximately straight off from steep high ceiling.
- 96 - identical to 95
- 97 - lighted by 2-pin point very narrow 50 watt 12 volts from the quadrants approximately 45 for the supplemental lighting .
- 98 - lighted by 3 -par 150 lamps in standard fixtures with mixed orientation - steep angle approximately 10 degrees - 1 straight on narrow side of case - 2 coming in for approximately 30 degrees on either side .
- 99 - Same as 98
- 100 - lighted by 4-150 watt par lamps in standard fixture²/directly by the side and the other 2 slightly from the front - appears as though there is to be a supplementary 150 spot not through lense - shot straight on from on top.
- 102 - _____ lighting from low voltage 12-50 low volt supplementary lighting - supplement 3 wall washing 150's par lamps that is - primary function to/light in case .
- 104 - primary light pair of 50 watt 12 volt points supplemented by 50 watt wall washers. supplementary lighting primarily for wall but helps considerably.
- 105 - primary lighting from 3-150 watt par lamps in standard fixture - 2 from about 45 degrees on 2 sides - 1 from nearly overhead - supplementary high light ~~from~~ far out distant 45 degree - low volt 50 watt lamp -

- 110 - primary lighting from 1 low voltage 50 watt lamp supplemented by second low voltage lamp and 150 watt - primary light need 2-50 watt 12 volt lamps shot from high ceiling supplemented by single 150 watt par lamp in wall washing fixture. (Sounds from the tape as if part of the above is for 109??)
- 109 - highed by single exterior low voltage 50 watt lamp.
- 111 - primary lighting from pair of 50watt-12 volt lamps supplemented from straight on by single 150 watt par in wall washing fixture - secondary in supplementary light by par 150/wall washing fixture.
- 112 - primary lighting from a pair of 50 watt low voltage lamps supplemented by 2-150 watt par lamps in wall washing fixtures - note high ceiling here - long casting distance.
- 113 - primary light source from 2 low voltage 50 watt lamps - very secondary single supplementary light from single wall washing/150 watt par lamp.
- 116 - primary light from 2 separated 150 watt low voltage lamps supplemented by a pair of 150 watt parlamps in wall washing fixture casting angle approximately 45 degrees or more or less from straight on but slightly spread.
- 117 - supplementary exterior light from 2 wall washing 150 watt power lamp
- 118 - lighted by 2 low voltage 150 watt lamps - 1 nearly overhead - 1 spread out to about 45 degrees - both lined from straight on.
- 119 - lighted by single low voltage 50 watt lamp shooting from off center - but not quite to the quadrant - casting angle about 45 degrees.
- 122 - lighted single 50 watt low voltage lamp casting angle slightly steeper than 45 from straight on.
- 123 - lighted by 2-150 power lamps in standard fixtures - casting angles about ~~45 degrees~~ 45 degrees - each lighting adjacent side.
- 124 - lighted 2 par 150 watt lamps in standard fixtures - each lights an adjacent side - casting angle of about 45 degrees

TAPE #2 - reverse side contd

- 127 - lighted by a pair of 150 power lamps in standard fixtures - casting angle
of about 45 degrees - light centered.
book
- 126 - displayed case lighted from within by 8 par lamps-75 watts- supplementary
watts
exterior lighting to light up wall for par 150/wall washing lamps

Northern pottery and southern pottery must be separated.

Items 236 & 237 -238 & 239 - shown in sequence in a single case.

Items 240 -242-243 - must be shown together in a single case.

Item 241 - maybe shown in a separate case by itself.

Chinese arrange their own publication _____ lacquers - box separated
from silver item from _____ tomb.

Must use photomirror _____ dynasty gate and the city walls. These
be
must/on large scale.

*Tape # 3
(front side)*

Items 1 through 13 - single case along horizontal - green felt box for two skulls maybe useful.

Items 17 through 23 - tied down pegboard covered with green felt - pegboard slanted 20 degree angle - deck bearing three blocks - carrying ax-head-chisel point.

Items 14-15 & 16 - blocks covered - suggest blocks & pegboard tied down left to right in following order: 23-17-18-19-20; greyish white thread for 23 - sand colored thread for remainder - ~~hydrometer~~ ^{hygrometer} in case.

Item 37 - large funeral urn, red painted pottery in plexiglass topped - stand case and lighted from without - linen block (suggest); base liner - plexiglass top - as well as special plexiglass to support funeral urn.

Items 33 through 36 - horizontal niche type case - plexiglass top and front - linen lining - suggest blocks and case insets as well as glass top, if desired.

Pottery items 24 through 30 - all from Panpo - red coil ~~was~~ maybe displayed in double sided plexiglass topped case with inliners and base liners in green felt - 3 blocks of green felt and a ring support for number 28. Suggest ring support and 3 blocks if liners also taken - - plexiglass optional - support for number 28 essential.

29 through 30 & 31 - exhibited in triangle corner case - bottom and side liners of green felt - lighted from without - suggest stand for tilting number 29 as well as insert of plexiglass, if desirable.

Item number 2 - model of Lantian man - stand case all the way to the ground - 3 sides plexiglass - top lighted from without - back liner and bottom liner all may be taken, if necessary _____ graphics placed below 2-sided Panpo case.

Figure # 3
(front)

Wall level number 1 placed in vicinity of Lantian stone plates and Lantian wall labels.

Wall level number 2 & number 3 placed in vicinity of Chengchow (?)

The following are displayed in a long horizontal case internally lighted from above by par 14s' on pegboard to be tied down - pegboard stretched with green felt - left to right 41 - grey slate color; 40 dark green to black; 45-43-42-44-47 & 46 38 (wht) 39 which is very light in color and should be light grey/mounted with clear nylon; hydrometer in case .

52-53-54 - white powdery jugs displayed in double sided bridge type case^{with} end liners - base liners - and wide central block of chocolate grey felt - suggest base-lines-plexiglas, if needed.

all items in number 4 displayed opposite of case of balls and stone ax lined
55=56-57 - displayed in corner of bridge case^{lined} with heavy greyishbrown white linen with triangular block cut to fit kemper front edge. For item number 57 suggest liners-plexiglas and block if adaptable.

58 - display in semi-round case - plexiglas top and front - lighted from without - brownish grey linen material - round clock (?) with bevelled edge cut to fit - centered - suggest bevelled block & liners in plexiglas if adaptable to round situation. -- number 55 to be displayed in vicinity of these 2 cases.

items 59 through 63 - bronze weapons - arrowheads displayed against rather whitish linen on pegboard case internally lighted from above - 59 tied down with black thread ^{similarly} 54/tied down; 62 & 61 arrowheads mounted with pins for support on single location with black thread ; 63 tied at butt end and point end with black thread ; 60 tied at socket end and point end with black thread . hydrometer in case. Cases along horizontal and lighted from within.

65 -66=67=68 - bone arrow head and other bone implements all excavated at Chengchow shown in horizontal case with slanted pegboard back objects tied to a creamish off white^{heavy} linen - lighted from within = horizontal - hydrometer in case lighted from above with par 38s' displayed 63 for left - 66 - 68 and finally 65 with 69 on the deck with 67 tied down with thread across grooves - 66 tied down with greenish silk thread with bow and arrow tied down with clear nylon

Type #3
(front)

70-72-73-74 - displayed in horizontal bridge type case - 3-sided with side liners
back liner - bottom liner and blocks covered in off-white heavy raw linen.

blocks trapezoid set into corner - high central block wedged inbetween - suggest
liners and blocks - plexiglas[?] top, if adaptable - hydrometer.

71-76-77-75 - displayed in horizontal shallow bridge case - plexiglas[?] top & front
side liners & back liner = base liner - 2 block - 1 block suspended from back
for no. 76 - suggest liners & plexiglas[?], if adaptable - off-white muslin
lighting from without.

79 - in freestanding case - plexiglas[?] 4-sided - lighted from without - off white
muslin liner & kemper sided high block - suggest plexiglas[?] block & base liner

78 - proto-porcelain in one container displayed in 3-sided hanging wall case -
base & back liners - 3-sided plexiglass box - kemper-edge block - display
piece suggest block plexiglas[?], if adaptable - base & back has not been set
into the wall.

80 - pottery wine vessel - hanging wall - 3-sided plexiglas[?] - buff white natural
linen - base -back & block - suggest all, if adaptable - case not in _____

81-82 - _____ case lighted from above with edged glass & mirrored
grate - case lined with silk on back & bottom - K _____ block for number 81
suggest back-block & liner & plexiglas[?], if adaptable . Village map illustrated
below these two pieces. shows _____

Label number 7 and wall label number 7 above case (number 81-82)

number 83 & 84 - plastered case (?) lined with natural colored silk -liner-base liner
and kemper block - lighted from above - edged glass & grill - par 38s' -
suggest liners - block & glass, if adaptable. label number 7 illustrated above
map of 85 & 86 _____ displayed in freestanding case with
mirrored base - bones placed on plexiglas[?] shelf - dark green mirror on the
base - base lined with black flat top - suggest entire freestanding case &
interior units be taken - hydrometer in case - provision for _____jell
hidden in bottom.

Type #3
(front)

number 91 - bronze cooking vessel - freestanding 4-sided plexiglas~~s~~ case - lighted
brown
from without - displayed on large kemper block covered with greyish/heavy
raw silk - suggest block - plexiglass & base liner - hydrometer in case.

number 89 - freestanding 4-sided plexiglass case block & base liner of rough
greyish brown muslin or raw silk - suggest block - base liner - plexiglass

triangular
number 87 - displayed in projecting ~~angular~~ case - lighted from above with
edged glass with _____ grite with par 38s' of full kemper block and
base liner - if triangular used suggest plexiglas~~s~~ block & base liner
suggest new unmirrored back be made - hydrometer in case -

number 88 - displayed in projecting triangular case - lighted from above by
par 38s' through + _____ glass & silver grite - rough linen block -
kemper edges - base liner & back liner all in greyish brown natural silk
or heavy linen - just plexiglas~~s~~ blocks & hydrometer in case.

number 90 - displayed in 4-sided freestanding plexiglas~~s~~ case blocks & base liner
lined with heavy ~~raw silk~~
xx linen or raw silk - suggest blocks - base liner
& plexiglas~~s~~ be taken - hydrometer in case.

number 92 - tsun displayed in freestanding 4-sided plexiglass - lighted from without -
on blocks & liner stretched with greyish brown natural linen or raw silk - suggest
plexiglas~~s~~ blocks & liner - hydrometer in case.

label number 8 displayed twice _____

number 94-95 - 96 in double sided _____ case having end liners - base liner
lighted from above by par 38s' through edged glass and silver grite - center block
natural grey brown linen or raw silk - suggest liners & block.

number 93 displayed in projecting pl _____ case - lighted par 38 through
edged glass - grite - back liner - base liner - blocks stretched with grey brown
rough linen - suggest liners & plexiglass

number 98 displayed in large freestanding 4-sided plexiglas~~s~~ case - lighted from
without - base liner & block - stretched with natural greyish brown linen -
suggest plexiglas~~s~~-block- base - hydrometer in case.

Tape #3 front
number 97 - displayed in 4-sided plexiglas~~s~~ case lighted from without -
base & kemper block stretched natural greyish brown - hydrometer in case.
suggest plexiglas & base liner.

number 102 - 101 & 103 - displayed in inset wall hanging case - externally
illuminated - back - base - pedestal stretched with rather natural colored
silk. 102 in rather large block - 101 on free hanging shelf- blocks & liners
might be useful - plexiglas~~s~~ only if adaptable - bottom liner would have to be
shorten in order to be useful.

number 99 & 100 - triangular case set into corner - rounded apex - lined with
light tan linen - lighted from within - 4 par 38s' - round pedestals =
suggest liners - base liner & pedestals.

plexiglas~~s~~
numbers 106-104-105 - projecting/3-sided case - step blocks continuous - end liner
base liner - lined with light tan nubby linen - suggest ends-bottom & liners
& pedestals all plexiglas~~s~~, if adaptable.

number 107 - 115 - bronze bells from the tomb of Marquis of Tsai - 2-sided wall
case built in - lighted from above w/par 38s' through edged plexiglas~~s~~
and mirrored grite - inliners & base liners - long extended block lined with
linen - rather long elaborate rather well done plexiglas~~s~~ base for supporting
bells - take in liners - base liners - block & plexiglas~~s~~ stand

116 - bronze animal shaped cooking vessel - pl_____case - 3-sided plexiglas~~s~~
lighted from without - back liner-base liner - kemper block covered with light
linen - suggest plexiglas~~s~~ liners & block

118 - bronze water basin (enormous scale) - 4-sided freestanding plexiglas~~s~~
top case - lighted from without - base liner only - with kind of a nubby linen -
hydrometer in case - base liner covered with nubby brownish grey linen.

free standing
117 - bronze rectangular wine vessel - 4-sided/plexiglas~~s~~ top case - base liner -
lighted from without - hydrometer in case- covered with light brownish grey nubby
linen - suggest liner & top

Tape #3 front

119 - large bronze knocker - mounted on lacquered panel with stocks hidden just in the entire unit with plexiglas~~#~~ cover to be sent to Kansas City - lighted from without - par of low voltage - 25 watt spots - all brackets should also be included in this instance.

120, 121 & 122 - tiles - set in type of case having plexiglas~~#~~ front & top lighted from without by par 38's - back liner - 2-side liners & specially constructed tilting block lined with greyish brown nubby linen - suggest liners - blocks & plexiglas~~#~~, if adaptable.

123 & 124 - iron moulds for casting axe & sickles - floated against peg board - slanted base liner - sides & pegboard stretched with nubby greyish brown linen - lighted from above with uncover par 38's

TAPE #3 (reverse side)

(continuation of 123 & 124)

consult drawings for suggestion of _____ mounting material hydrometer in case - suggest liners & pegboard.

125 & 126 - _____ ornaments - hanging case flush w/wall plexiglas~~#~~ cover - lighted from without - blue silk liners - slanted pegboard back with plexiglas~~#~~ base liner back board.

127 & 129 - inlet hanging case - back liner - baseliner - shelf stretched with pale blue - plexiglas~~#~~ cover - lighted from without. 129 on shelf - bronze sword on plexiglas~~#~~ mounting blocks - suggest all liners. Shelf and especially mounting blocks for sword - hydrometer in glass case, if adaptable.

129 - ^{bronze}freestanding 4-sided ^{case}plexiglas~~#~~ having base liner and K _____ blocks

stretched with pale blue silk - hydrometer in case-suggest plexiglas~~#~~ base & block

- 130-131-132 - pottery moulds for casting figures - spread against inlet hanging wall case - liners - back liner - base liner & shelf - stretched with pale blue - suggest all liners and especially made stand 132 - definitely especially made take all liners 130 and stand , plexiglas, if adaptable.
hanging
- 134 & 135 - flush/wall case - lighted from without - back & base - liner & mounts - covered in blue cloth - suggest base liner - back liner -& mounts for objects - glass also if desirable - hydrometer in case.
- 133 - 3-sided projecting Pl _____ case - lighted from above with par 38's thru edged plexiglas and silver grit - 3-sided plexiglas - back liner - base block liner -/lined with pale blue silk - suggest plexiglas and all liners and blocks
- 136 - 128 - silver inlaid wine vessel - 3-sided pl _____ case - lighted from above - par 38's - edged plexiglas - aluminized grite - back & base liners & block mounted w/pale blue silk - suggest plexiglas liners & base ., & block.
- 137 & 138 - pottery ~~base~~ measure & brick - flush hanging case - horizontal 3-sided plexiglas - back & base liners - long k _____ block for brick block & liners covered with tanish brown nubby linen, just block - liner - and plexiglas
4-sided
- 139 - seated pottery woman -/free standing low plexiglas case - large k _____ block - base liner & block covered with light tan very nubby type linen or burlap - suggest plexiglas & base liner & block - lighted from without
4- par 38's through lense lamps
- 146-144 -145 - builtin wall case lighted from above - par 38's - edged plexiglas - aluminized screen - rather elaborate block installation - 2-sided liner - back liner - triangular blocks -fitted into corners for incense burner & lamp - large trapezoid block fitted between them for 44 covered in a rather specific off-yellow greenish felt - suggest liners & block

142 - large dented _____ hu - inlet wall hanging case - 3-sided plexiglas~~s~~ - back & base liners - k _____ block covered in blue felt - lighted from without by 2 low voltage spots - liners - blocks & plexiglas~~s~~

NOTE: This item must be displayed against the wall - back side is badly crushed & pierced.

No. 1 - displayed in built in case - mirrored back - side liners - base liners & block covered with blue felt - suggest liners & block - graphics appear above case - silk screen tracing of some of the _____

161 & 162 - 163 - 158 - 159 - 160 - & 140 - built in case lighted from above par 38's - edged plexi - aluminuized grite - rectangular side liner - slanted base liner & back - triangular insets into corners/- mounting knives - and halberd - all bracketed on back wall for displaying sword .

140 placed on the center on the deck - needles simplying placed on the deck. 158 tied down with brownish black thread. 159 tied down with dark greyish thread and with a needle, for weight support.

161 tied down with 2 colors of thread green & brown through upper holes on either side of finial shaft end. NOTE: that the _____ end may not be fitted to the gilt. and must be ~~dis~~ displayed on small needles

through piercing - suggest all liners for brackets be taken. - hydrometer in case.

143 - ram lamp displayed in builtin case w/mirrored back - hydrometer in case side liner-base liner -off brownish greenish gold as in previous case - block covered w/same material - suggest liners & block - back be lined w/similar fabric rather than using the mirror

168 - large pottery Mancheng's bowl displayed in builtin case - par 38's through edged plexi and aluminum and 3 sides of lining - 1 of base lining - liners stretched with covering of nubby linen-like or burlap material , off-white slightly suggest liners & base plus stand for tilting all upward.

- 166 & 167 - feet of a bronze vessel displayed on hanging case with rounded below hemisphere - case ~~xx~~^{end} rounded - afixed to wall - hemisphere completely free - circular base liner - & 2 rectangular blocks stretched w/covering of cocoa brown material - suggest hemisphere block & base - liners
- 164 & 165 - leopards displayed similar to 166 & 167 but w/out box - suggest hemisphere base ~~xxx~~ liner .

- bronze
large gilt/wine bowl w/figures of animals in reserve displayed in large freestanding plexiglas~~s~~ topped case - base liner of whitish silk - on specially made plexiglas~~s~~ mounting blocks - lighted from without - suggest plexiglas~~s~~ top - base mounts w/wedges - base & bottom liner
- 199 & 200 - displayed in corner bridge case - plexiglas~~s~~ top & front - side liner & base liner with some sort of warm neutral rather heavy material - suggest very definitely plexiglas~~s~~ ^{and} ~~xx~~ all liners
- 172 - cowrie shall hang in set case, lighted from without - ~~through in set case~~
3 sides of plexiglas~~s~~ - base liner - and k _____ block covered in pale blue - suggest that different case be use so object can be seen from 4 sides. Base-block & plexiglas~~s~~ might be useful - hydrometer in case.
- 169 - 177 to 192 - 192 to 198
displayed in elaborate builtin case - side liners -back liners - base liners stretched with blue - long triangular slanted corner liners for hanging necklace and for mounting _____. Slanted central back trapezoid liner for displaying - suggest all liners be taken.
Special socket built for 169 made of wood apparently and afixed to metal bracket - necklace tied with white thread

9 - 11 & 2 _____

- 170-173-174-176=175 - displayed in builtin case as previous case - lighted by par 38's thru edged plexiglas & aluminized screen - special mount for 170 off of the back - ducks displayed on deck .
- 173 & 174 displayed on cantoned (?) faces of corner blocks
- 176 & 175 displayed upon tops of corner blocks ^{small} /pedestals for 176 & 175 and specially covered. Wall covered in pale blue silk as preceding case suggest all blockcovering and mounts. NOTE: special mounts made for 173 & 174 also - hydrometer in case.
- 201 - displayed in freestanding plexiglas topped case - lighted from without - base liner & k _____ block with neutral upholstery fabric - plexiglass top base liner & block.
- 202 - vessel shaped ^{unreal} of/animal inset in hanging case w/mirrored back - lighted from without with 3-sided plexiglas top - base liner & side inset liners covered with off-white silk - plexiglas - base liner & inset liners - hydrometer in case. Suggest full covered back
- 203 - - vertical inset hanging case - mirrored back - 3-sided plexiglas lighted from without - combination of par 38 & 150 watt & low volt mirrored back - recommendations for this case.
- 205 - slightly inletted hanging case - lighted from without - 1 low voltage - through 3-sided plexiglas top - circular block - rectangular base liner - suggest block & base liner & plexiglas - mirror back liner
- 210 & 211 - jade beads in flatish inlet case - vertical - 3-sided plexiglas - lighted from without - back liner - base liner - & inset liners covered with pale off-white silk mounted on slanted plexiglas through axles of clear plexiglas - ability of frosting plexiglas mounting - some light from behind as well as internal lighting from above .

206 - inlet large hanging case - back liners - inset liners - base liner

K_____ block covered with reddish fabric - 3-sided plexiglas~~s~~
cover - lighted from without - whole thing set against red wall -
suggest cover & all liners & block .

207 - displayed in rather lowish ^{broad} 3-sided case displayed on a base of
slate covered by 3-sided plexiglas~~s~~ (1/2" plexiglas~~s~~) lighted from
without by 4-150 watt par lamps - back of dark plexiglas~~s~~ which may
or may not be retained - note that plexiglas~~s~~ screws into wall inlet -
suggest case should not be freestanding as tower houses & pig pen need
to be backed up against wall - buildings designed to backed up against
wall.

212 to 217 - musicians and dancing group displayed in curve case -
with blocks covered in orange-red color - curve case really not applicable
to Kansas City situation.

208 - unicorn 3-sided pl_____ case lighted from above par 38's - edged plexi -
aluminized grite - probably should be 50 watts rather than 150 watts -
base & inliner covered covered in orange-red - hydrometer in case - suggest
plexi base liner & inliner - also suggest k_____ block

224 thru 234 - horse procession but the case has been shorten - halves of plexiglas~~s~~
requires 4 to 5 persons each for handling - 45 pounds of aquamarine pebble
required - approximately one day to wire down - 5 pound liner fillment -
note also silicon requirements for this case rather _____ - insist
that hydrometers being _____ - that connections being two halves of
plexiglas~~s~~ covers has been modified now being sealed with pins - access to
bottom thru infins (?) which then must be sealed with groute and in colors
_____ round ends _____ - wall graphics of painted
case
tomb procession rather high on wall - horse procession/lighted by 750 watt
lamp rather 775 watt.

- 236 & 237 - 238 & 239 - all _____ware displayed in midge (?) case
plexiglas~~s~~ top & front - 2 side liners - back liners - base liner - upper
corner blocks with rounded face with 238 displayed on round end shelf -
237 displayed on blocks & liners covered with pale tan off-white silk -
suggest block - liners - shelves - possibly plexiglas~~s~~ if adaptable
- 241 - large green _____jar - flushed bracket wall case covered by 3 sides
plexiglas~~s~~ - back liner - base liner - high k _____block covered with
pale tan silk present with 14 inches square - suggest 18 inches possibility
of lowering k _____block and possibility of lowering top 2 to 3 inches -
suggest liner - block - base liner - and plexiglas~~s~~
- 240 - 243 - in each case covered on top and front by plexiglas~~s~~ - lighted from
& 242
without - base - back - side liners covered with silk - corner segment of
circular block into corner for 240. number 243 displayed on shelf -
242 displayed on deck - case slightly cramped - suggest all liners - block
and plexiglas~~s~~, if adaptable
- 246 - rectangular freestanding case - plexiglas~~s~~ top - light from without ⁱⁿ ~~on~~
2 sides - base liner only covered with neutral upholstery - suggest top
and base liner.
- 244 & 245 - 3-sided pl _____cases lighted from above par 38's - edged plexiglas~~s~~ -
aluminized grite - k _____trapezoid blocks - base liner & bottom liner all
lined with neutral upholstery - suggest plexiglas~~s~~ & blocks & liners -
possibly should drop entire deck approximately a foot to 14
- 247 to 257 - plexiglas~~s~~ backing - large over _____covered - large plexiglas~~s~~
backing - bevelled at 3060 angle - use _____plexi horizontal _____
in accord _____41- 7/8 - over _____stretched with fabric - backing plexiglas~~s~~ -
self-tapping metal screw dimension - take backing and tem _____ - lighted from
above 50 watt

TAPE #3 (reverse side - contd)

273 & 264 - large swaying 2 feet freestanding 4-sided cases lighted from without by combination of low volt & 150 watt ~~power~~ par 38's through lenses - no blocks - base liners in orange-red - suggest tops and liners .

265-272 - musical group - curved installation

END OF TAPE

Smith's annotations

Committee names

Fill General

✓ Text of argument copy

✓ Committee title

Sub-title - The Chinese Exhibition
Chronology -

Invitations text & style

Credit lines on pub. material

Cord of admittance separate,
to be submitted.

Swedish posters cleared

Slides - protocol - not legal
matter.

Pronunciation guide

Use plastic sleeves for protecting
posters - pins to copies

Acoustics guide text - not show

Slides show? same

✓ Hygrometers - Torrens

Godfrey -

Silica gel - Fisher - how many pounds

300 - Guide lines for lights - photo - current
power for Calutron - bulbs &
control! Cool light & soft light

secretly arranged
direct obtained
with screen negs.
and mention each sheet.
Do in clude. graphics.

Text for wall labels, manuals
Wall graphics copies & layout.

When color separations & transparencies
Iode sent Toronto Poly etc

Transparencies
no separations
of smaller posters.

Text & delivery / color - untrimmed
in flats. This address on Rand & Zellerbach

Copy of chronology &
guide to pronunciation

Brochure text and layout. Copy

Look at photos from Chinese
look at transparencies

Subtitle question. The Chinese Exhibit

Script for miniature room.

Have slides & posters from Toronto
then spend for sale.

Buy transparencies from Stockman

Bautin

Text for scouting guide
① Kind of equipment
used.

Film sources

Brachet?

64

~~6-1~~

Bird script for #141

panel

22" vertical, 37" horizontal
8-71 blue

65

~~6-2~~

Side of 205 Plan Lien.

panel

26" x 26" 14-1 white

66

~~6-3~~

Top of 205 Plan Lien

panel

26" x 26" 14-1 white

67

~~6-4~~

Small transcription of
in laid silk.

Scram directly onto vertical
surface of case. Under
on 14-1 white.

December 20, 1974

Mr. Charles Parkhurst
Assistant Director
National Gallery of Art
Washington, D. C. 20565

Dear Mr. Parkhurst,

Thank you for making my brief visit as an observer to the installation of the Chinese Archeological Treasures so successful. I greatly appreciate the friendly and courteous considerations so generously given by your staff. They went out of their way to make sure our time was efficiently used. I realize they made this extra effort during a period when great pressures were placed upon them.

I was amazed at how smoothly and speedily the show went up. It looked beautiful. You and the staff did a great job.

Sincerely,

Forrest R. Bailey
Resident Conservator

Mike Haglers
list for
lining the
cases

CASE #	OBJECT #'S	FABRIC	Mitche's list
1	2	SABLE VELVET	FL, BL
X 2	1, 3, 4	MOSS VELVET	FL, 2SL, BL
X 3	5-13	MOSS VELVET	FL, 2SL, BL
X 4	24-28 30- <u>32</u>	MOSS VELVET	FL, 2SL (divider case)
X 5 SLOPE	14-23	MOSS VELVET	FL, 2SL, SLOPE BL
6 CORNER Δ	29 (also 31, 32)	GREY LINEN	FL, 2SL
7 FLAP (wall)	31-36	GREY LINEN	FL, 2SL, BL
X 8	37	GREY LINEN	FL, P P
9 SLOPE	38-47	MOSS VELVET	FL, 2SL, SLOPE BL
10 FLAP	48-51	SABLE VELVET	FL, 2SL, BL
11 CORNER	55-57	SABLE VELVET	FL, 2SL
12	52, 53, 54	SABLE VELVET	FL, 2SL
13 CORNER	58	GREY LINEN	FL, 2SL X
X 14 SLOPE 1 1/2"	60-64	BEIGE LINEN	FL, 2SL, SBL
X 15 SLOPE 1"	65-69	BEIGE LINEN	FL, 2SL, SBL
16 FLAP	70, 72-74	TAFFETA	FL, 2SL, BL
17	79	BEIGE LINEN	FL
18 FLAP	71, 75-77	TAFFETA	FL, 2SL, BL
19	81, 82	TAFFETA	P

CASE #	OBJECT #'S	FABRIC	
20	85, 86	TAFFETA	
21	83, 84	TAFFETA	P
22	80	BEIGE LINEN	FL, BL P
23	78	BEIGE LINEN	FL, BL P
24	91	GREY LINEN	FL P
25	89	GREY LINEN	FL P
26	87	TAFFETA	FL, BL
27	92	GREY LINEN	FL P
28	90	GREY LINEN	FL P
29	88	TAFFETA	FL, BL
30	94-96	LIGHT TEXTURE	FL, 2SL
31	93	LIGHT TEXTURE	FL, BL
32	97	GREY LINEN	FL P
33	98	GREY LINEN	FL P
34	107-115	TEXTURE	FL, 2SL
35	104-106	TEXTURE	, BL
36	99-100	BEIGE LINEN	FL, 2SL, BL 2P
37	101-103	LIGHT TEXTURE	
38	116	GREY LINEN	
39	117 (hv) not located on floor plan	CREAM TEXTURE	FL

CASE #	OBJECT #'S	FABRIC	
40	118	CREAM TEXTURE	FL
41	120-122	GREY LINEN TEXTURE	FL, 2SL, BL
42	119		
43 ^{SLOPE}	123-124	TEXTURE	FL,
44	127-129	TAFFETA	
45 ^{SLOPE}	125-126	TAFFETA	
46	128	TAFFETA	
47	130-132	MAUVE VELVET	FL
48	133	MAUVE VELVET	
49	136	MAUVE VELVET	
50	134-135	MAUVE VELVET	FL
51	137-138	LIGHT TEXTURE	FL
52	139	LIGHT TEXTURE	
53	141	BUCKSKIN VELVET	
54	143	BUCKSKIN VELVET	
55	144-146	BUCKSKIN VELVET	FL, 2SL, BL
56	142	MAUVE VELVET	
57	147-157	— JADE SUIT —	

Case #	OBJECT #'S	FABRIC	
58	164-165		
59	140, 158-163	buckskin	FL, 2SL, BL
60	166, 167	buckskin	
61	168	LIGHT TEXTURE	FL, 2SL, BL
62	172	TAFFETA	
63	169, 177-198	TAFFETA	FL, 2SL, BL
64	170-171 173-176	TAFFETA	FL, 2SL, BL
corner 65	199-200 199-200	CREAM TEXTURE	FL, 2SL
66	205	TAFFETA	P
67	204	TAFFETA	
68	203	TAFFETA	
69	202	TAFFETA	
70	209	RUSSET	FL, 2SL P
71	208	RUSSET	P
72	201	BEIGE LINEN	P
73	206	RUSSET	FL P
74	210-211		
75	207	CREAM TEXTURE	

CASE #	OBJECT #'S	FABRIC	
76	212-217	RUSSET	
77	218	— HORSE —	
78	219-234	—	NONE —
79	240, 242-43	TAFFETA GREY FELT	FL, 2SL, BL
80	236-239	TAFFETA GREY FELT	
81	246	LIGHT TEXTURE	
82	241	TAFFETA GREY FELT	
83	244	LIGHT LIGHT TEXTURE	
84	245	LIGHT LIGHT TEXTURE	
85	263		
86	258-259		
87	260-262		
88	247-257		
89	264	TAFFETA	
90	273	TAFFETA	
91	265-272	TAFFETA	
92	281-295	TAFFETA	
93	275-280		
94	296-302	— NONE —	

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

January 24, 1975

Mr. W. T. Chase
Head Conservator
Freer Gallery of Art
Smithsonian Institution
Washington DC, 20560

Dear Tom:

Sorry to delay writing you. Larry Sickman has probably answered you long ago.

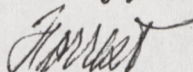
We would be happy to cooperate with you on any feasible project. However, as you may already know, before we could start planning, you would first have to contact the Chinese for permission. Any examination would involve an extension of contract, including an extension of packing time. We only have eight days at each end, and the National Gallery took fourteen to unpack and install.

I would guess you would want to examine the objects at the dismantling of the K.C. exhibit. Again, this would be entirely up to the Chinese, who are well known for their inflexible procedures.

Besides the problem of logistics, we do not have the equipment to suit your needs. Our conservation area is really a studio for the treatment of works of art, rather than a lab for scientific investigation. Our X-ray and shielding would be inadequate for your needs. We can get excellent results from panels and wood sculpture, but our little antique is not powerful enough to X-ray bronze. We can go over 90 KV, but we have to operate with only 5 mas. (We might be able to get 250 kilovolts). We do not have any photographic attachments for our American Optical Surgical Microscope. In spite of our lack of equipment, we would try to help you as best we can.

Frankly, we doubt the Chinese will allow you the time you need to examine the bronzes. When Marc Wilson and I were observing the installation of the CAT Exhibit at the National Gallery, we noticed your absence. You would be more than welcome to be an observer when we install the show. If you want to handle the objects, you could become a temporary member of our staff and help Marc unwrap the pieces before he hands them to me for "official inspection." (This is quite a ritual. Only Vic Covey and four others could touch the objects while at the National Gallery.) Marc would not be able to work you into his budget for the Show, but maybe the Freer could find a way to finance it. If you are interested in this possibility, you could contact Marc about it.

Sincerely,



Forrest R. Bailey

Removed

Kirkwood Hall

floor plan &

lighting

"Bailey's" copy

23 7/8 x 18

RG 2401

11.18

oversize

3/27/75

pkg proposal

- same security as unpkg - security badges -
LOG BOOK - Capt Brockman & Mr. English -
2-TEA break: Mrs. York mistress.

3/31/75

MON

9AM start pkg preparations -
CATEGORY 1: - all wrapping & boxing mat. in hand
WORK lights -

4 large tables, 1 inspection

note: one extra table more 1 holding
than unwrapping 1 wrapping mat.
1 wrapping -

CATEGORY 2: - remove #309 Jam base
to get at storage cases
remove #119 bronze door knocker

cat 3: - Remove storage door & 1/2 partition

cat 4: - Bring cases out of storage area; line
them up in numerical order
around exhibition -

Davidson responsible for 1 thru 4

cat 5: all Plexi marked for shipment
LABELS removed & shipped -

Badges for mape
Temporary badges, thru
Singers office

Rob Martin: coordinator
Staff parking at Unitarian lot -

? of using shuttle bus to
pkg area -

30,000 advanced bookings
600 groups

50,000 viewers

limit phone calls to minimum

do not volunteer info -
" " pass rumors

34 groups in exhibition

eat lunch in Kaul Room
not cafeteria

after sparkle is removed fr. screws →
remove all objects in rm. by ramp ^{EXIT}
— then pack rest of cases in numerical order

? of pkg hygrometers for K. C. ?

Ravenell's staff opens [@] case

obj. initialed only by Chinese team &
Corey's staff —

SLOW movement of objects fr. cases to tables
supervised by Mr. Hend —

inspected by: 1) Corey 2) Bailey 3) Mai
object removed to wrapping table

insert fresh silica gel into boxes (BRONZES)

plm Polyluxmark or Fontasia wrap &

place in box —

sealed by Mr. Kung & Mr. McKenna

fresh excelsior (more spring) for Ceramics
checked by Davidson — steel bands attached
FINAL paper signing ceremony (3 ^{part} parties)

Packing list to be provided K. C. by
Chinise -

Repair tears in waterproof
lining paper

- Keep fresh emulair in bag 2 wk min.
cover to treat Brongel cell (Brongel disease)
- get supply of stubby seals for cases
20 cases of tubes & gifts (extra boxes)
to go by plane. → inspect & seal by
Capt Brickman
ca 30 boxes ? of putting them on
flexi truck -

Packing starts 3/31/75 after lunch
finish by Sunday night 4/6/75 -
9 to 5, 8 hr. day. Then Sunday
@ show case to be emptied.

(mud left over night 1/2 filled)

Temporary seal ^{on} empty crates -
& ACCESSORIES

76 plexi show cases to be wrapped
by installers (Russell Williams)
Ravenall to supervise

remove banners, signs & posters -

Covey to give copy of cond. report to FRB
(+ MAI)

FRB makes notations on that copy
when inspecting -

final copy requested by State Dept -

films, sound tapes, slides ret'd to Chinese -
FBI ret'd to Liaison Office

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
4525 OAK STREET
KANSAS CITY, MISSOURI 64111
(816) 561-4000

Memo To: Mr. Laurence Sickman
From: Sherwood Songer
Date: September 25, 1974

When you are in Toronto note the following:

Plastic box at the exit of the exhibit for persons wishing to make a contribution for the support of the exhibit.

Catalog sales desk at the entrance and exit of the exhibit.

Persons wishing to leave the exhibit and return on the same day had an invisible mark stamped on the back of their hand.

Everything was covered or encased with 3/8 or 1/2 inch plexiglass.

Arrows on the walls to keep the public moving in a general pattern to aid in the flow of traffic.

Humidistats in exhibit cases.

T. V. camera in two locations with a central control monitor accessible to the exhibit.

Tickets were sold at a booth outside the building to expedite sales and traffic flow.

They were selling a catalog to one out of five persons who visited the exhibit. A supplement was placed in each catalog that had been edited by the Chinese.

They stopped selling tickets one hour before closing time each day.

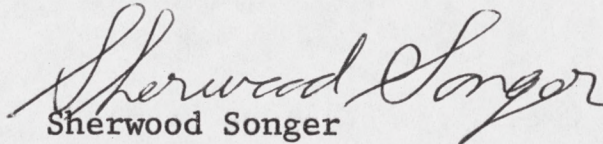
Docents were trained to make lectures in their permanent collection area with pictures of the Archaeological Findings Exhibit used for comparison with their permanent collection. They provided three lectures each day at a cost of \$1.00 per person. This proved to be very profitable as well as educational.

The show provided by the Chinese was loaded with propaganda and they were not stressing it to the public at \$1.00 per person.

The income from the picture show was not as large as the docent lecture income.

China insists on 100% insurance payment on any damaged object and they keep the art piece, it is not relinquished to the insurance company.

The Toronto Museum would like for the Nelson Gallery to purchase their cases at a considerable discount.


Sherwood Songer

SS:rcw

2nd October, 1974

Marc

Charles Parkhurst called this afternoon, about three subjects.

1. What about sharing the catalogue?

He had not heard about the grant from the NEH announcement. They have a meeting with all the State Department people every Wed. morning. None of them knew about the grant announcement today. We certainly want to share the official Chinese catalogue, at 20¢ to 30¢ unit cost. Mr. Parkhurst asked how many we wanted.

A catalogue that we published could be used after the show, if there were a surplus, whereas the official catalogue could not. In Toronto, their own catalogue was for sale together with the official Chinese catalogue.

In Stockholm, in six weeks, they sold out 28,000 of their own catalogues long before the end of the show. They had 160,000 visitors.

Mr. Sickman will call Charles Parkhurst tomorrow and tell him we want 25,000 of the official Chinese catalogue. These are to be sold with our catalogue, which will cost \$4.00.

2. The Packers.

Wingate and Johnson asked the National Gallery to pay \$15,000 for packing and unpacking the show. Mr. Sickman said that would be much too high. If they would do both shows (here and Washington) for \$15,000 it would cost us \$7,500. The Chinese have confidence in Wingate and Johnson. Parkhurst is writing to W. & J. offering them \$15,000 for the two shows. If they refuse, the National Gallery will do their own.

3. The Two Cases from Toronto.

The National Gallery wants to buy the case for the jade suit and the one for the horses. Toronto will sell them at half price - \$6,000 for the two. If the National Gallery buys them it will cost them \$6,000, then they will either sell them to us at half price, or rent them for \$3,000. This means they will lose the cases, which have to be bought with government money. The government charges

\$6,000 against the National Gallery. If we use the cases and pay the National Gallery \$3,000 it goes back to the government. They want us to buy the cases for \$6,000, then sell or rent them to the National Gallery for \$3,000, in which case the money would go to the National Gallery. The problem with these cases is there are only twelve days between the National Gallery closing and our opening. They should try and pack the jade suit and horses first and get them on the truck, to get them here in time.

Would it be cheaper to make our own cases? It is worth considering. The carriers from Toronto to Washington, Washington to Kansas City, and Kansas City to Peking are completely up in the air. The draft from the State Department mentions Pan Am, but that is out now, however this is up to Washington, not us.

On the question of sharing posters, Charles Parkhurst will get his head of printing to telephone Ross Taggart and talk to him.

Per-Olow Leijon gave Marc the information about transparencies being sent to Mrs. Forsyth of the National Gallery. Can we use the same prints for the horse? Could these be printed in Stockholm with the plates they already have?

We will have to pay for the plates. Two sizes are plenty. It would be fine to have it done in Sweden.

Marc should write Per-Olow immediately and ask him about this. Mr. Sickman will talk to Ross.

Mr. Sickman said the catalogue is still up in the air because we have not heard anything about the copyright from Vienna. Charles Parkhurst said to call Solmssen tomorrow and put the heat on him.

Meredith Palmer called and said they are working on the copyright. Their attorneys will get in touch with Menefee Blackwell. As soon as they have the necessary legal information they will cable their Embassy in Vienna.

25th November, 1974

Mr. Hsieh Ch'i-mei,
Liaison Office of the People's Republic of China in the
United States of America,
2300 Connecticut Avenue, N.W.,
Washington, D.C. 20008

Dear Mr. Hsieh,

Our Conservator, Mr. Forrest Bailey, and I would like to view the unpacking and installation of the exhibits at the National Gallery from December 2 through December 9. The purpose of the visit is, of course, to facilitate establishing efficient procedures here which would minimize delay and preclude damage to the exhibits.

The National Gallery is amenable to our being on hand at that time, but they would like confirmation from you that you also are agreeable to our presence in the exhibition area as stated above. If you are agreeable, could you please telephone Mr. Parkhurst's office? If by some chance a problem should arise please do telephone me as soon as possible so that I may revise my plans.

Both Mr. Sickman and Mrs. Bunting join me in sending warmest regards to you and Mr. Chang.

Yours, sincerely,

Marc F. Wilson
Curator of Oriental Art

MFW:jf

1
d
o
c

101 Bronze ritual wine bucket YU
inscribed by K'ING H: 23.5 cm
Western Chou 11-10th BC.

"fragile handle flaking deep (corrosion)"

102. Bronze ritual food vessel xuei H: 19.7 cm d: 27.2 cm
Western Chou 10th BC.

"rim flaking. bad corrosion. fragile"

104-106 - Brown glazed pottery H: 11 cm, 11.9 cm, 15 cm.
W. Chou 9-8th BC (check flaking of glaze)

107-115 nine bronze bells 5th BC - "Bronze disease, mostly
inside but sound. (check outside bell 7 & 8)"

117-118

119 - Bronze monster mask & ring p'ia shou
Warring States 5th BC H: 29 cm

127 Bronze sword L: 60.8 cm
Warring states 4th or early 3rd BC.

129a iron felt work inlaid w/ gold

139. - Pottery fig. of a seated woman Ch'in dyn. 221-207 BC
H 64.5 cm

"watch neck, head & hand separate - hands largely restored"

Edney Thermo - hygrometer

if case has to be left open, guard stands by it until it is sealed, - (overnight guard)

sandbags around feet of Tang horses in cart - horses ^{13T} upright - then pat on their sides

note: any ring or plexi holder for objects should be lined @ fabric where it touches the object - Natl. Ball. uses velvet - felt OK

note: - VC uses dimethyl sulfoxide instead of morpholine (special papers to sign)

note: GET chemical respirators (united mine) before handling silicagel -

? of new scratch on r. hand of jade suit.
photo'd damage when discovered -

VC uses phenolic as an inter leaf $\frac{1}{16}$ to $\frac{1}{8}$ thick
" " " is a rigid mount (attach jade to phenolic)

FISHER - RAY RICE

4 hr. unloading time fr. van to storage -

joe columbus & his team (2 people) ^{gray or} white nylon
dark silk (4 strands) ^{sewing thread} 6 or 8 lb
joe C. Brushes felt after tying down objects

Jaggar wrote columbus about cleaning WRC & tapestries

ZWICKY silk - or tapestry silk
square knot to glued, then taped -

25 lb. metttable

nylon knot might slip

~~S-X-9~~ meter @ 1.20 -

Fisher

~~S-X-2~~ silica gel on 8 mesh grade 03
heavy

150 lb unit. 127.50
150 lb drum 124.50

NOTE
get hand
drills for
screwing down covers

~~25 lb. containers~~ - put in Al cake trays

also ~~Pratek - Sort 121~~ drum Davidson Chemical
~~silica gel~~ Balt Md, 21203

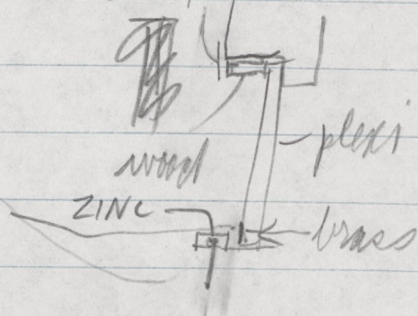
pycrometer needed for calibration of hygrometers.

brass screws used in installation
counter sunk - after

screwed in, plasterer standing by,
covers it @ mud.

3 computers to cover inserts - wet linen, stretch - staple
do not glue if possible

thin silk, wet, stretched over mulin, & stapled -



December 20, 1974

Mr. Victor B. C. Covey
Conservator
National Gallery of Art
Washington, D. C. 20565

Dear Vic,

Thank you for being so helpful while I was observing the installation of the CAT Show. I really appreciated your friendliness and the generous giving of time and information during a period of what must have been extreme stress.

I was very impressed with the smoothness of the operation. The objects will never get better care or display. I also saw the importance of having a staff that not only was trustworthy but ~~was~~ comfortable with each other when working together. My best wishes to you and the gang.

Sincerely,

Forrest R. Bailey
Resident Conservator